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Collection of Engravings

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The Gardiner Greene Hubbard
Collection of Engravings

Library of Congress

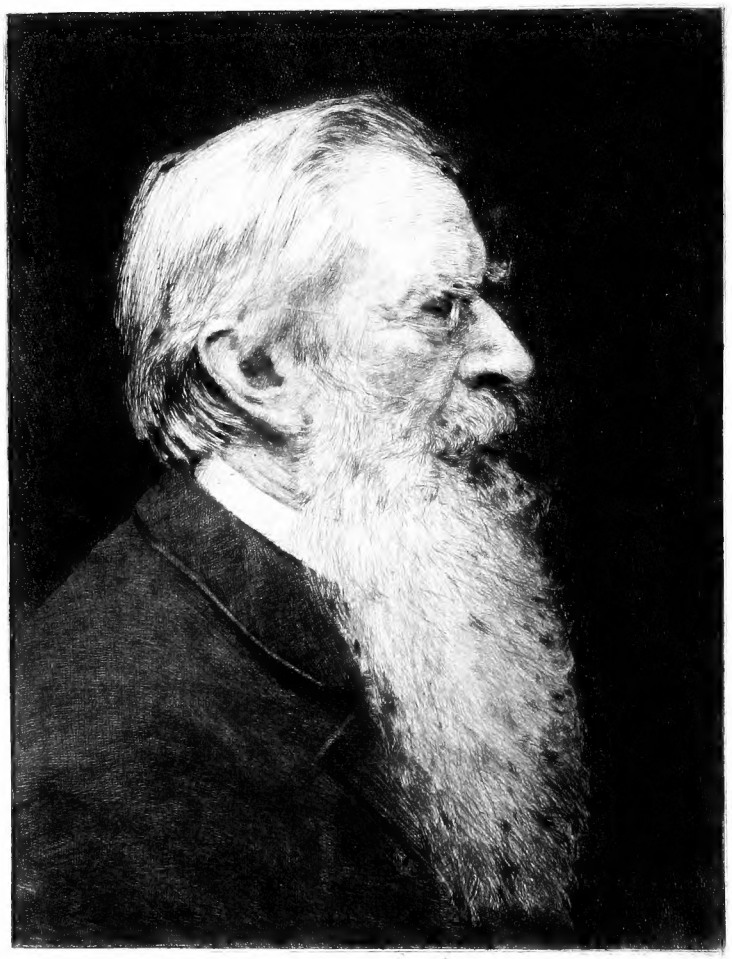
CATALOG OF THE GARDINER GREENE HUBBARD COLLECTION OF ENGRAVINGS

The Catalog of the Gardiner Greene Hubbard Collection of Engravings presented to the Library of Congress by Mrs. Hubbard is, in a sense, a memorial volume, and in form and dress more elaborate and more expensive than ordinary publications of the Library. It is published in a very limited edition, designed primarily for distribution to institutions having collections of prints; and beyond this, so far as may be practicable, for exchange in return for publications similar in nature. It is essentially a reference work, so that its presence in the leading libraries will naturally suffice for the purposes of the general public.

General distribution, such as is customary in the case of the ordinary publications of the Library, will not therefore be feasible in the case of this. Such persons or institutions as may not come within the scope of the above distribution may secure copies at cost price from the Superintendent of Documents, however, so far as his supply permits.

Herbert Putnam

LIBRARIAN OF CONGRESS



Gardiner Greene Hubbard

Gardiner Greene Hubbard

August 25, 1822–December 11, 1897

Etching by George Eyster Senseney

LIBRARY OF CONGRESS

Catalog

of the

Gardiner Greene Hubbard

collection of

Engravings

PRESENTED TO THE LIBRARY OF CONGRESS BY
MRS. GARDINER GREENE HUBBARD

Compiled by

Arthur Jeffrey Parsons

Chief of Division of Prints

WASHINGTON
GOVERNMENT PRINTING OFFICE
1905

L. C. card 5-20002.

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PREFATORY NOTE

The Gardiner Greene Hubbard Collection of etchings and engravings was formed by Mr. Hubbard himself. After his death it was presented to the United States by Mrs. Hubbard, to be deposited in the Library of Congress as a memorial of him. The terms and circumstances of the gift are set forth below (see pp. IX et seq.)

The collection contains 2,707 prints, which are divided into different schools, as follows:

American	114
Danish	2
Dutch	380
English	588
Flemish	96
French	688
German	594
Italian	214
Russian	5
Scandinavian	3
Spanish	6
	2,690
Original drawings	17
	2,707

Catalogues of such collections, which are more than the mere alphabetical lists issued by dealers, may gain additional interest or render a more valuable service by a fuller description than these attempt, or by references to authorities. The interest and value of the present one will, it is hoped, be enhanced by both description and references. The admirable British Museum lists of German, Dutch, and French schools have been used for the dates of the engravers. Müller's "Allgemeines Künstler-Lexicon" has been found invaluable for dates of artists. When-

ever a question of dates has arisen, the authority of best repute has generally been adopted, but not without an examination and comparison of the evidence. The prints of which the names of the engravers have not been found are placed last, under the heading Anonymous. They have been measured and described with the hope that collectors who may be interested will aid in their identification.

For the sympathetic sketch of Mr. Hubbard, the Library is indebted to one who knew intimately both his career and his characteristics.

ARTHUR JEFFREY PARSONS
Chief of Division of Prints

HERBERT PUTNAM
Librarian of Congress

Washington, January, 1905.

THE GIFT

The Gardiner Greene Hubbard Collection was offered to the Library of Congress during the administration of Mr. John Russell Young, as Librarian, in 1898. The terms and circumstances of the gift were set forth in his annual report for that year, from which the subjoined correspondence and record are taken:

LIBRARY OF CONGRESS, *March 30, 1898.*

SIR: Your Librarian has the honor to report that he has received a letter from Mrs. Gertrude M. Hubbard, of Washington, in which she gives to the American people, to be preserved for their use in the Library of Congress, the art collections of her late husband, Gardiner Greene Hubbard. The nature of the gift will be explained in the following correspondence:

WASHINGTON, D. C., *March 21, 1898.*

MY DEAR SIR: I hereby offer to the Congressional Library, for the benefit of the people of the United States, the collection of engravings made by my husband, the late Gardiner Greene Hubbard, and in addition thereto the art books, to be treated as part of the collection.

This disposition of the collection, the gathering of which was to him the pleasure of many years, chiefly devoted to the welfare of his fellow-men, is in accordance with his wishes, and is that which would give him the greatest satisfaction.

I desire that a suitable gallery in the Library be devoted to this collection and such additions as may from time to time be made to it, to be known as the "Gardiner Greene Hubbard Gallery," where it can be accessible to the public, to be studied and enjoyed under such reasonable regulations as may be made by Congress or by the authority to whom Congress may delegate the control of the Congressional Library.

Accompanying the collection is a bust of Mr. Hubbard, by Gaetano Trentanove, which I desire may be kept in a suitable place in the gallery.

I propose during my lifetime to add to the collection from time to time, and in my will to make provision for increasing the collection by creating a fund of $20,000, to be placed in the hands of trustees, the interest of which is to be used

by the Librarian of Congress in the purchase of additional engravings, it being my understanding that the expense incident to the proper care of this collection will be borne by the Congressional Library, and not be a charge against this fund.

I am, very sincerely yours,

GERTRUDE M. HUBBARD.

Hon. JOHN RUSSELL YOUNG,
Librarian of the Congressional Library, Washington, D. C.

MARCH 28, 1898.

DEAR MADAM: I have the honor to acknowledge your letter in which you present to the people of the United States the works of art which belonged to your late husband, Gardiner Greene Hubbard, and wherein you likewise convey the wish that they be preserved in the Library of Congress. As the Librarian of Congress, it gives me the greatest pleasure to acknowledge this act of munificence and to express the gratitude which all must feel over so noble an addition to the art treasures of the nation. The accumulation of this priceless collection by your husband was, as you say, the pleasure of many years of a life chiefly devoted to the welfare of his fellow-men, and those in the direction of the Library will take pride in so carrying out his wishes that it will not alone remain as a commemoration of the far-seeing generosity of the giver, but, as was his desire, be ever accessible to the people for their benefit and instruction.

Your letter has been submitted to the Joint Committee on the Library for official consideration and for such instructions as will enable the Librarian to carry its suggestions into effect.

Yours, very sincerely,

JOHN RUSSELL YOUNG,
Librarian of Congress.

MRS. GERTRUDE M. HUBBARD.

The collection of the late Mr. Hubbard has long been regarded by expert judges of art, familiar with its contents, as in many respects the most instructive and valuable in the country. That distinguished gentleman gave many years to its accumulation, grudging neither pains nor expense to obtain the finest examples of the masters in the various modern schools.

Germany is seen in the works of Schongauer and Albrecht Dürer. There are specimens of the Italian artists, Marcantonio Raimondi's engravings after Raphael, as well as the works of Carracci, Spagnoletto, Piranesi, and Raphael Morghen. The Flemish school contributes achievements of Lucas van Leyden, a contemporary of Dürer, and likewise of Vorsterman and Paul Pontius, who worked under the eye of Rubens. The collection contains, as your Librarian is informed, the largest number

of Rembrandts in the United States, many of rarity and value. There are examples of Suyderhoef, Teniers, and others, and it is believed that there is not a well-known Flemish engraver from the time of Rembrandt to that of Josef Israels who does not find a place.

The French school opens with the seventeenth century, embracing the works of Claude Lorrain and other masters. Mr. Hubbard showed his historical taste by a unique gathering together of the portraits of Frederick the Great and Napoleon—a hundred of Frederick, three times as many of Napoleon.

The English school includes the work of Delaram, in the early part of the seventeenth century, as well as what was done by Hogarth, Sir Joshua Reynolds, Sir Robert Strange, and Turner.

The American section opens with Paul Revere, who drew the Harvard University in 1780, and contains specimens of every noted American engraver since that time.

As the committee will see from this enumeration, the value of this collection is not alone because of its interest, merit, and beauty, but for its educational utility as illustrative of the evolution of modern art. And when it is remembered that we have already in the Library of Congress between 7,000 and 8,000 engravings and etchings, mainly the work of American artists of our own day, coming to us under the operation of the copyright law, the addition of what is now given by Mrs. Hubbard will make our department of graphic arts one of the largest and most distinctively representative in the world.

The conditions attached to this gift are respectfully recommended to the favorable attention of the committee. It is suggested that a suitable apartment in the new Library building be devoted to this collection, as well as to such additions to it as will be made from time to time, and that it should be known as the "Gardiner Greene Hubbard Gallery." In furtherance of this wish, your Librarian would recommend the setting aside of a suitable apartment, and that the bust of Mr. Hubbard, by Gaetano Trentanove, which accompanies this bequest, should have a place. A competent person will be detailed from the Library staff to take charge of the collection, have it properly catalogued and annotated, and see that, as Mrs. Hubbard requests, it is ever kept accessible to the public for their study and enjoyment.

Yours, respectfully, JOHN RUSSELL YOUNG.

Hon. GEORGE PEABODY WETMORE,
Chairman of the Joint Committee on the Library of Congress.

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Yours, respectfully, JOHN RUSSELL YOUNG.

Hon. GEORGE PEABODY WETMORE,
Chairman of the Joint Committee on the Library of Congress.

IN THE SENATE OF THE UNITED STATES,
April 4, 1898.

Mr. Wetmore, from the Committee on the Library, reported the following joint resolution; which was read the first and second times by unanimous consent:

JOINT RESOLUTION authorizing the Librarian of Congress to accept the collection of engravings proposed to be donated to the Library of Congress by Mrs. Gertrude M. Hubbard.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the Librarian of Congress is hereby empowered and directed to accept the offer of Mrs. Gertrude M. Hubbard, widow of the late Gardiner Greene Hubbard, communicated to him by the following letter, on the terms and conditions therein stated, and to communicate to Mrs. Hubbard the grateful appreciation of Congress of the public spirit and munificence manifested by said gift:

WASHINGTON, D. C., *March 21, 1898.*

MY DEAR SIR: I hereby offer to the Congressional Library, for the benefit of the people of the United States, the collection of engravings made by my husband, the late Gardiner Greene Hubbard, and in addition thereto the art books, to be treated as part of the collection.

This disposition of the collection, the gathering of which was to him the pleasure of many years, chiefly devoted to the welfare of his fellow-men, is in accordance with his wishes, and is that which would give him the greatest satisfaction.

I desire that a suitable gallery in the Library be devoted to this collection and such additions as may from time to time be made to it, to be known as the "Gardiner Greene Hubbard Gallery," where it can be accessible to the public, to be studied and enjoyed under such reasonable regulations as may be made by Congress or by the authority to whom Congress may designate the control of the Congressional Library.

Accompanying the collection is a bust of Mr. Hubbard, by Gaetano Trentanove, which I desire may be kept in a suitable place in the gallery.

I propose, during my lifetime, to add to the collection from time to time, and in my will to make provision for increasing the collection by creating a fund of $20,000, to be placed in the hands of trustees, the interest of which is to be used by the Librarian of Congress in the purchase of additional engravings, it being my under-

standing that the expenses incident to the proper care of this collection will be borne by the Congressional Library, and not be a charge against this fund.

I am, very sincerely yours,

GERTRUDE M. HUBBARD.

Hon. JOHN RUSSELL YOUNG,
Librarian of the Congressional Library, Washington, D. C.

On June 27, 1898, the matter was thus disposed of in the Senate:

Mr. HOAR. I ask unanimous consent to call up the joint resolution (S. R. 139) authorizing the Librarian of Congress to accept the collection of engravings proposed to be donated to the Library of Congress by Mrs. Gertrude M. Hubbard.

There being no objection, the Senate, as in Committee of the Whole, resumed the consideration of the joint resolution.

Mr. HOAR. It has already been read. I move what I send to the desk as an amendment to the resolution.

The SECRETARY. After the word "stated," in line 7, it is proposed to insert:

"Except that instead of naming the gallery in the Library as therein proposed, the collection shall be known and styled as the Gardiner Greene Hubbard Collection, it not being, in the opinion of Congress, desirable to call parts of the public buildings after the names of individual citizens, and that the bust therein named be accepted and kept in a suitable place, to be designated by the Joint Committee on the Library."

The amendment was agreed to.

Mr. HOAR. As I remember the circumstances, a motion to recommit the joint resolution was pending when it was last under consideration. I am authorized by the mover of that motion to ask that it be treated as withdrawn.

The PRESIDING OFFICER (Mr. Pettus in the Chair). The motion to recommit is withdrawn.

The joint resolution was reported to the Senate as amended, and the amendment was concurred in.

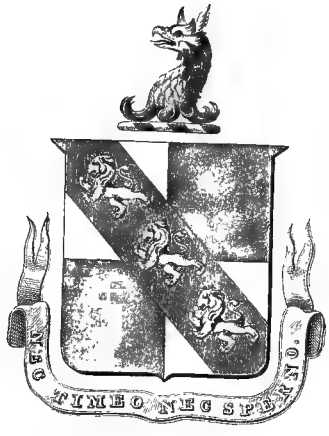
The joint resolution was ordered to be engrossed for a third reading, read the third time, and passed.

This joint resolution was subsequently passed by the House of Representatives, and became a law by the signature of the President July 7, 1898.

The Book-plate

of

Gardiner Greene Hubbard



Gardiner G. Hubbard.

SKETCH OF
GARDINER GREENE HUBBARD

The collection of engravings, of which this is the catalog, represents (on the part of the collector) many years of long searching, patient waiting, and a multitude of pleasant experiences.

As one turns over the leaves and notes the variety and range of subjects illustrated by the engravings, one seems to see revealed, in a degree, the character and tastes of the man who gathered them together. He was no mere dilettante—no mere collector of prints for collection's sake, but one who loved the art, both for itself and for what it represented. The broad scope of the collection declares his breadth of mind; its comprehensiveness, his thoroughness; its catholicity, his own fair-mindedness, good judgment, and love of truth.

So much of himself is wrought into the fabric of the collection that some knowledge of Mr. Hubbard himself, and the purposes swaying his selection of certain pictures rather than others, seems essential to a proper understanding of them.

Mr. Hubbard was the son of Samuel Hubbard, a justice of the supreme court of Massachusetts, and of Mary Anne, daughter of Gardiner Greene, being thus of gentle New England stock. Born in 1822 (August 25), at Cambridge, he graduated from Dartmouth College in 1843, chose the profession of law, and for twenty-five years practiced in Boston, meanwhile living in Cambridge. A good lawyer, interested in his profession, its limits never bounded his horizon. Very early he was planning the municipal betterment of his home town and engaging in industrial and educational projects which by their novelty attracted his alert mind. Thus it was that he organized the first gas and water works of Cambridge, and connected that city with Boston through the first horse railroad operated outside of New York City. He served ten years as chairman of the Massachusetts State board of education (of which Phillips Brooks was also a member), was actively interested in the introduction of drawing in the public schools—entering wedge of the present

system of manual training—and had supervision of the State educational exhibit at the Philadelphia Centennial in 1876.

He procured the passage of laws which authorized the opening of State schools, where deaf children could be taught to speak; and lowered the age of admission from 12 to 6 years. This Mr. Hubbard did almost single-handed in the face of enormous opposition from the vested interests of established institutions whose pupils were taught only by sign methods. The founding of the Clarke School, with himself as president, followed. Thus Mr. Hubbard inaugurated a movement which is spreading all over America and the British dominions, even to India.

It was characteristic that in thus seeking simply and unselfishly to procure for the children of others a great blessing which he had already secured to his own child, Mr. Hubbard came to the opportunity which gave him his greatest fame and fortune. For it was upon this common ground of philanthropic interest in the education of the deaf that he first met Alexander Graham Bell, with whom he later became associated in the organization of the American Bell Telephone Company. Thus the philanthropist, through whose efforts the first successful articulation school for the deaf in America was established, became eminent as founder of this great business corporation.

In 1875 he was appointed by President Grant chairman of a commission to investigate the transportation of the mails, a position for which several years' study of the problems of the post-office and telegraph services had eminently fitted him. He strongly advocated a modified form of governmental ownership of telegraphs, and his subsequent connection with the telephone company did little to alter his views.

In 1877 he removed permanently to Washington, engaging in the establishment of the telephone company along the lines it has since followed. He speedily took his place in all the different phases of Washington life, social, scientific, and political. To recapitulate all the enterprises with which he was associated is unnecessary; but to indicate the breadth of his interests it may suffice to note that he was first president of the National Geographic Society, Regent of the Smithsonian Institution, governor of the District of Columbia Society of Colonial Wars, president of the board of trustees of the Church of the Covenant, chairman of the Joint Commission of the Affiliated Scientific Societies (now the Washington Academy of Sciences), a founder of the Memorial Association of Washington, and personally instrumental in securing to it the house in which Lincoln died; a trustee and LL.D. of Columbian University. These interests in Washington did not prevent him from serving as a director in

several New York banks. His last services to the world were in connection with the Nashville Exposition, where he acted as chairman of the commission of awards, and with the movement in favor of the Hay-Pauncefote arbitration treaty. Indeed, its first meeting in Washington was held in his house and was called to order by him.

Such in brief are the chief outlines of a life of seventy-five years—the life of one of whom others have said that he was "a man of tireless energy, exhaustless capacity for varied enterprises." "Now that Mr. Hubbard has gone from us forever," said his friend, the Hon. William L. Wilson, president of Washington and Lee University, and Postmaster-General in Cleveland's Cabinet, "we begin to realize how large, how unique, and how beautiful a part he bore in the social, charitable, and intellectual life of his adopted city. * * * No home in Washington has dispensed a more charming and constant hospitality than his. He came to Washington with an acknowledged social position, with well-known and honorable lineage, with liberal education and refined tastes, with large and successful experience in the business world, with a mind stored and broadened and liberalized by much reading and much contact with men and things in his own and other countries. For such a man it was inevitable that he should become associated with every form of charitable, educational, and scientific work in this country that appealed to a man of public and patriotic spirit, and if he became connected with them, it was inevitable that he should become a leader in them."

It is not known when Mr. Hubbard first became specially interested in prints and engravings, but his responsiveness to beauty showed itself in his boyhood by his love of flowers and appreciation of natural scenery, and later in his library of fine editions of works by good authors. His first introduction to the masterpieces of etching and engraving was perhaps through the Gray Collection, now in Harvard University. Through the kindness of his friend, Mr. Thies, who was cataloguing the collection, portfolios of rare beauty were brought to him from time to time, and their contents eagerly studied. Whatever impression they may have made did not appear then, however. It was during some years spent abroad, much later, that his own collection made its most rapid growth. Most of the prints were purchased at large shops on the boulevards of Paris or in London, but Mr. Hubbard often sought his way through narrow winding streets of the old cities, guided only by his unerring sense of locality; and up long dark stairs to dingy little rooms, where in portfolios were hidden away treasures of untold value. And when, after careful examination, he made his purchase, how joyful the heart, though empty the purse, with which he

would turn homeward. Thus, almost one by one, were added the Rembrandts and Dürers in which the collection is so rich.

Mr. Hubbard liked to throw a little side light on the history of his collection and of France by relating how all his Napoleons and other French royal and imperial prints had to be purchased out of France, for at that time the Republican scare against pretenders and all their works ran highest, and nothing that might remind Parisians of past glories could be sold.

After his return home processions of engravings, sent on approval by dealers, passed through his library, and for years it was a familiar sight to see him examining them by magnifying glass and microscope, or hunting references in his big books. How he made the time was a great mystery, for he was to the last a busy man; yet his other work was never neglected, and he was never too absorbed to come forward to welcome a visitor and listen to what he had to say with the courtesy and sympathy that were ever ready and ever kindly.

Mr. Hubbard's interest in his engravings was distinctly twofold—artistic and literary; and it is hard to say under what aspect they really appealed to him most strongly. He loved the æsthetic beauty of correct lines, the play of light and shade in the Rembrandts, the Madonnas of Raphael Mengs, and the Cathedrals of Haig. He thoroughly enjoyed the sly humor of some of the old etchers, and would point with great entertainment to the incongruous black V-shaped modern dress adorning a lady in one of the Holy Families. He carefully studied and well understood the technique of the different methods of engraving. Several distinct series in the collection bear witness to the care he bestowed in elucidating methods, notably his many copies of the same Madonna by different engravers or etchers. He specially liked to direct attention to his Landseer's dog series which show the same plate in different stages of completion. But all this did not content him. He must know all that had been written of their makers and of the schools to which they belonged. The wide reading all this involved was part of his pleasure in his collection, and is represented in the library included with it.

In this literary aspect must be considered the historical portraits and pictures which form such a large part of the collection and reveal another aspect of Mr. Hubbard's many-sided character. A warm-hearted man, with strong personal likings, he carried this trait into the past and admitted the greatest admiration for certain men, about whom he sought to know everything that books and pictures

could tell. No one glancing over the engravings can remain long in doubt that Oliver Cromwell and Napoleon Buonaparte commanded his liveliest interest. The strong prominent features of the former, with or without the famous wart, and the sharper, more delicate face of the latter dominate the collection. Around these two as centers Mr. Hubbard gathered other portrait engravings illustrating historical events, manners, or customs, making the masterpieces of great artists contribute to their glory. The Van Dycks are chiefly the English ones which set forth the lineaments of James and Charles, their families and courtiers, opponents of the grim Puritan. When he left it, the collection was probably the largest and most complete in Napoleoniana of any in America. In this series art is frankly subordinated to the story. The masterpieces of David, Gérard, Delaroche, and Meissonier are as so much incense burnt at the shrine of Mr. Hubbard's great hero. Beginning with Madame Mère and Charles Buonaparte the marvelous story is carried down through all its alternations of light and shade—the joy of the Battle of Arcola, the prescience of the Passage of the Alps, the terrible yet equally significant Pest House of Jaffa, the splendor of the Coronation, the tenderness of the father in his cabinet—the beginning of the end in the Retreat from Moscow at the Passage of the Beresina, the stern despair on the Bellerophon, on to the lonely grave at St. Helena, with its weeping willow, and beyond, to the Apotheosis twenty years later. Through his grouping of his pictures Mr. Hubbard continues as powerfully and scarce more silently to plead for his hero now and here, as formerly in his own library or in the lecture rooms of universities or art schools where he occasionally showed them.

His especial delight was to gather a little group of appreciative friends about the easel in his library and, with an enthusiasm that never wearied, to place before them print after print. But he was generous of his time and strength in bringing them to remoter audiences, even at the expense of long and tedious journeys. He was not a finished orator, but what he had to say was said simply and clearly, and it always held his audience deeply attentive. Like the geographic lantern slides with which he illustrated such occasions, his talks were both suggestive and informing.

The greatest pleasure which Mr. Hubbard had in his engravings was in thus sharing them with others. With them, as with everything else that was his, he sought to be "the helper of his fellow-men." And that this collection, into which he put so much of himself, which was so much a part of himself for so many years, may continue to carry on his work of helping his fellow-men, it has been given by Mrs. Hubbard to the American people.

ABBREVIATIONS AND AUTHORITIES

[For list of publications, see page 509]

Alv.	Alvin, Louis Joseph.
Ames	Ames, Joseph.
Andr.	Andresen, Andreas.
Andrews	Andrews, William Loring.
Ap.	Apell, Aloys.
B.	Bartsch, Adam von (Peintre-graveur)
B. (Rembrandt)	Bartsch, Adam von (Catalogue de Rembrandt)
B. Suppl.	Bartsch, Adam von (Suppléments au peintre-graveur)
Baker	Baker, William Spohn.
Baker (Wash.)	Baker, William Spohn (Engraved portraits of Washington)
Bér.	Béraldi, Henri.
Bib. Nat.	Bibliothèque Nationale (Catalogue de la collection des portraits français et étrangers, par Georges Duplessis)
Bl.	Blanc, Charles.
Bode	Bode, Wilhelm.
Brandes Coll.	Brandes Collection (Catalogue raisonné par Michel Huber)
Brit. Mus.	British Museum.
Br.	Brulliot, François.
Bromley	Bromley, Henry.
Bry.	Bryan, Michael.
C.	Claussin, Joseph J. de.
Cat. of Fans (Brit. Mus.)	Catalogue of the Schreiber Collection of Fans in the British Museum.
Chal. du Louvre	Chalcographie du Louvre.
Champlin	Champlin, John Denison, jr.
Chatto	Chatto, William Andrew.
Curtis	Curtis, Atherton.
Curtis (Lith.)	Curtis, Atherton (Some masters of lithography)
Didot (Les Drevet)	Didot, Ambroise Firmin (Pierre, Pierre-Imbert et Claude Drevet)
Didot (Essai)	Didot, Ambroise Firmin (Essai . . . sur l'histoire de la gravure sur bois)
Didot (Portraits)	Didot, Ambroise Firmin (Les graveurs de portraits)
Dr.	Drake, William Richard.

Duchesne	Duchesne, Jean, aîné.
Duchesne (Nielles) . .	Duchesne, Jean, aîné (Essai sur les nielles)
Dutuit . . .	Dutuit, Eugène.
d'Echérac . . .	d'Echérac, Arthur Auguste.
Engelmann	Engelmann, Wilhelm.
Ephrussi .	Ephrussi, Charles.
F. (Faithorne) . .	Fagan, Louis (Catalogue of engraved works of William Faithorne)
F. (Woollett) . .	Fagan, Louis (Catalogue of engraved works of William Woollett)
F. B.	Bartsch, Friedrich von.
Fisher	Fisher, Richard (Early Italian prints in the Brit. Mus.)
Fr. . . .	Franken, D., Dz.
F. & K. . . .	Franken et Kellen.
Frankau	Frankau, Julia.
G. . . .	Gersaint, Edme François.
Goodw. (McA.)	Goodwin, Gordon (James McArdell)
Goodw. (T. & J. W.) .	Goodwin, Gordon (T. & J. Watson)
Gray Coll.	Gray Collection (Catalogue by Louis Thies)
H.	Heller, Joseph (Handbuch für Kupferstichsammler)
H. (Dürer)	Heller, Joseph (Das Leben und die Werke Albrecht Dürer's)
H. Suppl.	Heller, Joseph (Supplement to Handbuch für Kupferstichsammler)
H. & R.	Huber, Michel, and Rost, Carl Christian Heinrich (Huber's Handbuch für Kunstliebhaber und Sammler)
Hal.	Halsey, Frederic Robert.
Hein.	Heinecken, Karl Heinrich von.
Hym.	Hymans, Henri.
Immerzeel . .	Immerzeel, Johannes, jr.
J.	Joubert, F. E.
K.	Koehler, Sylvester Rosa.
Le B.	Le Blanc, Charles.
Le B. (S.) . .	Le Blanc, Charles (Robert Strange)
Le B. (W.) .	Le Blanc, Charles (Jean Georges Wille)
M. (Dürer)	Middleton-Wake, Charles Henry (Albert Dürer)
M. (Rembrandt) . .	Middleton-Wake, Charles Henry (Rembrandt)
Meaume	Meaume, Edouard.
Müller	Müller, Hermann Alexander.
N.	Nagler, Georg Kaspar.
Nag. Mon.	Nagler, Georg Kaspar (Die Monogrammisten)
Nat. Por. Gal. . .	National Portrait Gallery (Catalogue of the pictures in the National Portrait Gallery, by George Scharf)
P. & B.	Portalis, Roger, and Béraldi, Henri.

Pass.	Passavant, Johann David.
Pauli	Pauli, Gustav.
R.	Retberg, Ralf von.
R.-D.	Robert-Dumesnil, Alexandre Pierre François.
Redgr.	Redgrave, Samuel.
Rice	Rice, Richard Austin.
Rl.	Rawlinson, W. G.
Rosenberg	Rosenberg, Adolf.
Rov.	Rovinski, Dmitri.
S.	Smith, John Chaloner.
S. K. M. Cat. (Dyce Coll.)	South Kensington Museum Catalogue (Dyce Collection)
S. K. M. Cat. (Portraits)	South Kensington Museum Catalogue (Catalogue of engraved portraits)
Schreiber	Schreiber, Wilhelm L.
Seu.	Seubert, Adolf Friedrich.
Som.	Someren, Jan Frederik van.
Spooner	Spooner, Shearjashub.
Suth.	Sutherland, Charlotte Hussey.
T.	Tuer, Andrew White.
Th.	Thomas, Ralph.
Tiffin Cat.	Tiffin, Walter F. (Catalogue of English portraits in mezzotint)
Val.	Valabrègue, Antony.
Ver.	Vertue, George.
Ver. Cat.	Vertue, George (Catalogue of engravers)
Volb.	Volbehr, Theodor.
Vosmaer.	Vosmaer, Carel.
W.	Wilson, Thomas.
Wed. (M.)	Wedmore, Frederick (Méryon)
Wed. (W.)	Wedmore, Frederick (Whistler's Etchings)
Wes. (E.)	Wessely, Joseph Eduard (Richard Earlom)
Wes. (G.)	Wessely, Joseph Eduard (Jacob Gole)
Wes. (O.)	Wessely, Joseph Eduard (Adriaen van Ostade)
Wes. (Schmidt)	Wessely, Joseph Eduard (Georg Friedrich Schmidt)
Wes. (Smith)	Wessely, Joseph Eduard (John Smith)
Wes. (V.)	Wessely, Joseph Eduard (Jan de Visscher und Lambert Visscher)
Wes. (W.)	Wessely, Joseph Eduard (Antoni Waterloo)
Whitman (G.)	Whitman, Alfred (Valentine Green)
Whitman (R.)	Whitman, Alfred (Samuel W. Reynolds)
Willshire	Willshire, William Hughes.
Woodberry	Woodberry, George Edward.

𝔓 *indicates a portrait.*

Catalog of Engravers

CATALOG OF ENGRAVERS

A

ÆB (worked first half nineteenth century) *French School.*

NAPOLEON AU CERCUEIL . . . J'AI MIS À DÉCOUVERT LE CORPS DE NAPOLEON . . .

ℙ *Lithograph.*

Adam, Pierre Michel (1799–) *French School.*

LANGLOIS, Jean Charles (1789–1870)

PASSAGE DE LA BÉRÉSINA. APRÈS AVOIR QUITTÉ MOSCOU . . .

Line engraving: Second state.

Bér. 1:13. H. 3. Ap. 4.

GÉRARD, Baron François Pascal Simon (1770–1837)

[ÉLISA BONAPARTE, GRANDE DUCHESSE DE TOSCANE, ET SA FILLE, NAPOLÉON ELISA, PRINCESSE PIOMBINO] 1825.

ℙ *Trial proof of etched plate, before engraving.*

Bér. 1: 14.

Aglio, Agostino (1777–1857) *Italian School.*

VERNET, Antoine Charles Horace (1758–1836)

NAPOLEON'S BOYHOOD.

Lithograph.

Agnelli, Frederic (Publisher) (end eighteenth century) *Italian School.*

BONAPARTE, GÉNÉRAL EN CHEF DE L'ARMÉE D'ITALIE. DESSINÉ D'APRES NATURE, ET GRAVÉ À MILAN, 1796. CUI LAURUS AETERNOS HONORES . . .

ℙ *Aquatint.*

ROSE IOSEPHINE BONAPARTE NÉE DE LA PAGERIE. 1796. The Empress Josephine.

ℙ *Aquatint.*

Alberti, Cherubino (1552–1615) *Italian School.*

[Ste. Catherine de Sienne en extase, soutenue par deux anges, pendant qu'elle reçoit les stigmates.] 1574.

Line engraving.

B. 60.

[St. François d'Assise recevant les stigmates.] 1599. Illmo et R^mo^ D. Alfonso vicecomiti S. R. E. Car. Ampilss.

B. 56. Le B. 55.

Aldegrever, Heinrich (1502–after 1555) *German School.*

[La Nativité] 1553. A copy by an unknown engraver. The 3 in the year does not connect with the bar of the letter "A" as in the original.

Line engraving.

B. 39. Le B. 39. N. i: 49.

[Un homme tenant un bâton à la main et accompagné d'un chien] No. 1 of series of 12 prints called "The Procession of the Wedding," dated 1538. Complete set.

Line engraving.

B. 160. Le B. 266. N. i: 49. H. 14.

[Deux hommes portant des flambeaux] No. 2. 1538.

Line engraving.

B. 161. Le B. 267. N. i: 49.

[Couple de danseurs] No. 3. 1538.

Line engraving.

B. 162. Le B. 268. N. i: 49.

[Couple de danseurs] No. 4. 1538.

Line engraving.

B. 163. Le B. 269. N. i: 49.

[Couple de danseurs] No. 5. 1538.

Line engraving.

B. 164. Le B. 270. N. i: 49.

[Couple de danseurs] No. 6. 1538.

Line engraving.

B. 165. Le B. 271. N. i: 49.

[Couple de danseurs] No. 7. 1538.

Line engraving.

B. 166. Le B. 272. N. i: 49.

Aldegrever, Heinrich—Continued.

[Couple de danseurs] No. 8. 1538.

Line engraving.

B. 167. Le B. 273. N. i: 49.

[Couple de danseurs] No. 9. 1538.

Line engraving.

B. 168. Le B. 274. N. i: 49.

[Couple de danseurs] No. 10. 1538.

Line engraving.

B. 169. Le B. 275. N. i: 49.

[Couple de danseurs] No. 11. 1538.

Line engraving.

B. 170. Le B. 276. N. i: 49.

[Trois hommes sonnant la trompette] No. 12. 1538.

Line engraving.

B. 171. Le B. 277. N. i: 49.

Heinrich Aldegrever, aged 28 years. 1530.

℘ *Line engraving.*

B. 188. Le B. 245.

Johan van Leiden. 1536.

℘ *Line engraving.*

B. 182. Le B. 250. N. i: 49. H. 18.

Philip Melanchthon. 1540.

℘ *Line engraving.*

B. 185. Le B. 252. N. i: 49. H. 21.

Alix, Pierre Michel (1762–1817) *French School.*

GARNERAY, Jean François (1755–1837) (After DAVID, Jacques Louis) (1748–1825)

Jean Silvain Bailly.

℘ *Colored aquatint.*

Le B. 53. Bib. Nat. 2518 (35)

Alix, Pierre Michel—Continued.

LEDRU, Hilaire (1769–1840)

BERNADOTTE. (Jean Baptiste Jules Bernadotte, afterwards Carl XIV. Johan, King of Sweden.)

Aquatint.

Bib. Nat. 9187 (21) Didot (Portraits), 31.

GARNERAY, Jean François (1755–1837)

JEAN PAUL MARAT.

Colored aquatint.

L . . . (worked second half eighteenth century)

HONORÉ GABRIEL MIRABEAU. JE DÉCLARE QUE SI L'ON VOUS A CHARGÉ . . .

Colored aquatint.

Le B. 86. Didot (Portraits) 41.

APPIANI, Andrea (1754–1817)

[BONAPARTE, PREMIER CONSUL, EN HABIT ROUGE . . .] [1802]

Aquatint. Proof: Before all letters.

P. & B. i: 22. Bér. 11. Le B. 56.

Alken, Henry (fl. 1816–1831) and **Sutherland**, Thomas (ab. 1785 —) *English School.*

MARRYAT, Capt. Frederick, R. N. (1792–1848)

THE FUNERAL PROCESSION OF BONAPARTE, AS IT PROCEEDED . . . ALONG THE EDGE OF RUPERT'S VALLEY. July 25, 1821 . . .

Colored aquatint.

Allard, Huych (worked 1637–1660) *Dutch School.*

RICHARD CROMWEL. ANGLICÆ REIP. PROTECTOR . . .

Line engraving.

Suth. i: 289.

Altdorfer, Albrecht (1480?–1538) *German School.*

[LA VIERGE] The Virgin seated at the foot of a tree, holding the infant Jesus.

Line engraving.

B. 12. Le B. 6.

Altdorfer, Albrecht—Continued.

[La Vierge] The Virgin with the infant Jesus, surrounded by angels.

Line engraving. From the Bern Keller collection.

B. 13. Le B. 7.

[Le jugement de Paris]

Line engraving.

B. 36. Le B. 36. H. 8.

[Mutius Scévola]

Line engraving.

B. 40. Le B. 77. H. 9.

[L'homme armé de toutes pièces]

Line engraving.

B. 50. Le B. 83.

[St. Christophe assis sur le rivage, et se baissant pour prendre l'enfant Jésus sur ses épaules]

Woodcut.

B. 54 wd. Le B. 152.

Amman, Jost (1539–1591) *German School.*

HERNEYSSEN, Andreas (worked late sixteenth century)

Hans Sachs, aged 81. 1576.

Etching. With verses.

B. 19. N. i: 92. Ap. 11. H. 4. Andr. 11.

Amsler, Samuel (1791–1849) *German School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[Madonna della verdura]

Line engraving. Proof: Before all letters.

Amsler, Samuel—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

DIE HEILIGE FAMILIE. 1836. Madonna de' Canigiani.

Line engraving.

H. 2.

Anderloni, Faustino (1774–1847) and **Garavaglia,** Giovita (1790–1835) *Italian School.*

RENI, Guido (1575–1642)

ASSOMPTION DE LA VIERGE.

Line engraving. First state: Before all letters.

Le B. 5. H. 5. Ap. 6.

[SAME.]

Second state with the inscription: Surge, propera, amica mea . . .

Le B. 5. H. 5. Ap. 6.

Anderloni, Pietro (1784–1849) *Italian School.*

POUSSIN, Nicolas (1593–1665)

[MOSES AND THE DAUGHTERS OF JETHRO] SURREXITQUE MOYSES ET DEFENSIS PUELLIS ADAQUAVIT OVES EARUM [1816.]

Line engraving: Fourth state.

Le B. 1. N. i: 111. H. 1. Ap. 1.

VECELLI, Tiziano. *Called* Titian (1477–1576)

[LA FEMME ADULTÈRE] QUI SINE PECCATO . . .

Line engraving: Third state.

Le B. 8. N. i: 111. H. 2. Ap. 12.

VECELLI, Tiziano. *Called* Titian (1477–1576)

ADORENT EUM ANGELI DEI. Virgin and Child with angels.

Line engraving: Fifth state.

Le B. 7. N. i: 111. H. 6. Ap. 4.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

MADONNA DEL PASSEGGIO. *Called* the Bridgewater Madonna.

Line engraving: First state. Proof: Before letters.

Le B. 4. Gray Coll. 10. N. i: 111. H. 4. Ap. 6.

Anderloni, Pietro—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

ATTILA A PONTIF. LEONE MAGNO PLACATUS APOSTOLISQ. PETRO ET PAULO PERTERRITUS. 1837. The Repulse of Attila.

Line engraving: Fifth state.

Le B. 10. Gray Coll. 10. N. i: 112. H. 9. Ap. 16.

ANDERLONI, Pietro (1784–1849)

PETRUS MAGNUS. ALEXANDRO 1.° IMPERATORI AC REGI.

Line engraving: Third state.

Le B. 13. N. i: 112. H. 10. Ap. 30.

[SAME.]

Proof: Before all letters.

Anderson, R. (contemp.) *American School.*

[THE HAY CART] 1881.

Etching. Proof: Before all letters: Signed by etcher.

Andreæ, Nicolaus (1556–1611) *German School.*

DOCTORI STANISLAO SABINO HAEREDI IN STRACZA ADVOCATO VILNENSI, ETC. . . . 1590.

Line engraving.

Le B. 5. Pass. 4: 190 (5). H. 4.

Andreani, Andrea (1560 ?–after 1610) *Italian School.*

LIGOZZI, Jacopo (ab. 1543–after 1632)

[LA VIERGE ACCOMPAGNÉE DE SAINTS ET DE SAINTES] JACOPO LIGOZIA VERONESE PITTOR DEL SERENISS. GRAN DUCA DI TOSC. . . . 1585.

Chiaroscuro from four plates.

B. xii: 67 (27).

Anselin, Jean Louis (1754–1823) *French School.*

VANLOO, Charles André (1705–1765)

La Belle Jardinière Mp. de Pompadour.

Line engraving.

Le B. 10. Bér. i: 56. H. 3.

Appian, Adolphe (1819–1898) *French School.*

[An autumn evening] 1874.

Etching. Proof: Before all letters.

[Landscape, with road to right and small pond to the left] 1866.

Etching. Proof: Before all letters.

[Une mare] 1867. A pond, with stork standing near it.

Etching. Proof: Before all letters.

[The source] 1868.

Etching. Proof: Before all letters.

Aquila, Pietro (1650?–1700?) *Italian School.*

MARATTI, Carlo (1625–1713)

B. Virgo in gloria cum quinque sanctis à clemente X . . .

Line engraving.

Le B. 23. N. i: 151. H. 4.

Arendzen, P. Johannes (contemp.) *Dutch School.*

RYN, Rembrandt Harmensz van (1606–1669)

[Burgomaster Six] 1888.

Etching. Signed artist's proof on vellum.

Arndt, Wilhelm (1780?–1813) *German School.*

BIROSCHKOW (worked early nineteenth century)

ALEXANDRE PREMIER, EMPEREUR ET AUTOCRATE DE TOUTES LES RUSSIES.

Stipple engraving.

Le B. 3. N. i: 165. Bib. Nat. 646 (48)

Arnold, Friedrich (1779?–1809) *German School.*

DÄHLING, Heinrich Anton (1773–1850)

NAPOLÉON. EMPEREUR DES FRANÇAIS, ROI D'ITALIE.

Colored aquatint.

A. (first half nineteenth century) *Italian School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[MADONNA OF ST. ANTHONY OF PADUA]

Line engraving. Proof: Before all letters.

Aubert, Pierre Eugène (1789–1847) *French School.*

STE. HÉLÈNE. 1840. Napoleon I.

Line engraving.

Audouin, Pierre (1768–1822) *French School.*

BOURDON, Pierre Michel (1778–1841)

ALEXANDRE PREMIER. EMPEREUR ET AUTOCRATE DE TOUTES LES RUSSIES, ROI DE POLOGNE.

Line engraving.

Le B. 52. Bér. i: 78. P. & B. i: 42. Bib. Nat. 646 (49) Ap. 27.

HESSE, Henri Joseph (1781–1849)

MARIE CAROLINE FERDINANDE LOUISE, DUCHESSE DE BERRY, NÉE À NAPLES, LE 5 NOVEMBRE 1798. DÉDIÉ & PRÉSENTÉ . . .

Line engraving.

Le B. 24. Bér. i: 78. P. & B. i: 42 Ap. 32.

Audouin, Pierre—Continued.

ISABEY, Jean Baptiste (1767–1855) and PERCIER, Charles (1764–1838)

L'IMPÉRATRICE EN GRAND COSTUME. Empress Josephine.

ℙ *Line engraving.*

Le B. 38. Chal. du Louvre, 4117.

LAURENT, Jean Antoine (1763–1832)

JOSÉPHINE, IMPÉRATRICE DES FRANÇAIS, REINE D'ITALIE.

ℙ *Line engraving.* Vignette at the bottom: *See* LEROUGE, Jean Nicolas, and BOVINET, Edme.

Ap. 35.

BOSIO, François Joseph (1769–1845)

MARIE LOUISE, ARCHIDUCHESSE D'AUTRICHE, IMPÉRATRICE DES FRANÇAIS, REINE D'ITALIE . .

ℙ *Line engraving.*

Bér. i: 78. Le B. 36. Ap. 40.

BOUILLON, Pierre (1776–1831)

BONAPARTE, 1ER CONSUL DE LA RÉP. FRANÇ.

ℙ *Line engraving.* Vignette at the bottom: *See* DUPLESSI-BERTAUX, Jean.

P. & B. i: 41 and ii: 88 (47) Bér. vi: 71. Ap. 44.

VAUTHIER, Jules Antoine (1774–1832)

NAPOLÉON EMPEREUR.

ℙ *Line engraving.*

Bér. 1: 78. Le B. 30.

CHATILLON, Charles de (worked early nineteenth century)

NAPOLÉON EMPEREUR DES FRANÇAIS, ROI D'ITALIE. ULM. AUSTERLITZ. WITH ARMS.

ℙ *Line engraving.* Vignette at the bottom: *See* DUPLESSI-BERTAUX and BOVINET, Edme.

P. & B. i: 41 and ii: 88 (47) Bér. vi: 71. Ap. 45.

Audran, Jean (1667–1756) *French School.*

GOBERT, Pierre (1666–1744)

LOUIS QUINZE. ROY DE FRANCE ET DE NAVARRE (AS A CHILD)

ℙ *Line engraving.*

P. & B. 14.

Aveline, François Antoine. *See* HOGARTH, William, and AVELINE, François Antoine.

Avril, Jean Jacques, I (1744–1831) *French School.*

MEYS, Ferdinand de (worked second half eighteenth century)

CATHERINE II. VOYAGEANT DANS SES ÉTATS EN 1787. 1790.

Line engraving.

Le B. 114. N. i: 209.

Avril, Jean Jacques, II. *See* LAURENT, Pierre, and AVRIL, Jean Jacques, II.

B

B (Master with the die) (1512?–) *Italian School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[FRISE AU TRIOMPHE DE L'AMOUR]

Line engraving.

B. 37.

[LE TRIOMPHE DE SCIPION]

Line engraving.

B. 74.

Bakhuizen, Ludolf (1631–1708) *Dutch School.*

L, BAKHUIZEN OUT 71 JAAR, AEMULA NATURAE BAKHUSIA . . .

Mezzotint.

B. 10 (3) Le B. 1.

D, STROOM ON ZEEGEZICHTEN . . . 1701. River and marine views. Title-page.

Etching.

B. 10 (1) Le B. p. 124. N. i: 230. H. i: 47 (note)

Bakhuizen, Ludolf—Continued.

[Allégorie en l'honneur d'Amsterdam] Zoo bouwt men hier . . .

Etching: Third state.

B. 1. Le B. 4 (1) N. i: 230. H. 1.

[La marchande de poisson]

Etching: Third state.

B. 2. Le B. 5 (2) N. i: 230. H. 2.

[Première vue de l'Y]

Etching: Third state.

B. 3. Le B. 6 (3) N. i: 230. H. 3.

[Seconde vue de l'Y]

Etching: Third state.

B. 4. Le B. 7 (4) N. i: 230. H. 4.

[Troisième vue de l'Y]

Etching: Third state.

B. 5. Le B. 8 (5) N. i: 230. H. 5.

[Le coup de vent]

Etching: Third state.

B. 6. Le B. 9 (6) N. i: 230. H. 6.

[Le carénage]

Etching: Third state.

B. 7. Le B. 10 (7) N. i: 230. H. 7.

[La barque mise à flot]

Etching: Third state.

B. 8. Le B. 11 (8) N. i: 230. H. 8.

[L'arrivage à Amsterdam]

Etching: Third state.

B. 9. Le B. 12 (9) N. i: 230. H. 9.

[La petite tempête] 1701.

Etching: Third state.

B. 10. Le B. 13 (10) N. i: 230. H. 10.

Bal, Cornelis Joseph (1820–1867) *Flemish School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[Madonna: Belle Jardinière]

Line engraving. Proof: Before letters.

Champlin 3: 129. Ap. 1. H. 1.

Plate I

Dante Astray in a Forest

By Baccio Baldini (?)

Baldini, Baccio (?) (1436?–after 1480) *Italian School.*

BOTTICELLI, Alessandro (1447–1510)

[DANTE, S'ÉTANT ÉGARÉ DANS UNE FORÊT, AU PIED D'UNE MONTAGNE, EST EFFRAYÉ PAR UNE PANTHÈRE ET UN LION . . .] No. 1 of 20 plates for Dante's Inferno, published at Florence in 1481, by Nicholas of Breslau (Nicolaus Lorenz).

Line engraving. From the collections of J. Camberlyn and Samuel Stiglmeir.

Le B. 41. B. 37. P. v: 30. N. i: 232. H. 1. Hein. 141.

Baldini, Baccio (1436?–after 1480) or **Botticelli,** Alessandro (1447–1510) *Italian School.*

ZACCHERIA. PROFETA. 21. The prophet Zachariah. One of a series of 24 prints representing the prophets.

Line engraving: Third state, from reduced plate. Watermark, the arms of Florence. From the collections of William Bell Scott and Charles Marochetti.

B. 21. Le B. 21. N. i: 233. P. v: 29. H. i: 167 (Botticelli) Fisher, p. 69, et seq.

Baléchou, Jean Joseph (1719–1764) *French School.*

SILVESTRE, Louis de, I (1669–1740)

HENRY COMTE DE BRÜHL PREMIER MINISTRE DE SA MAJESTE LE ROY DE POLOGNE ELECTEUR DE SAXE. 1750.

Line engraving. Second state.

Le B. 45. N. i: 241. P. & B. 15. H. 8. Didot (Portraits) 74. Bib. Nat. 6992 (2).

Bance, Charles, Publisher (end eighteenth century) (Dealer in engravings during the Revolution) *French School.*

ANONYMOUS.

NAPOLEON·BONAPARTE·PREMIER·CONSUL À VIE. L'HEUREUSE ETOILE.

Stipple engraving. Proof.

Baquoy, Maurice (ab. 1680–1747) *See* LARMESSIN, Nicolas de, III, BAQUOY, Maurice, and SIMONNEAU, Charles.

Baratti, Antonio (ab. 1727–af. 1759) *Italian School.*

CANALE, Giovanni Battista (worked late eighteenth century) Figures only.

IMMAGO SPECTACULI QUOD, IN NOBILIORE THEATRO DE VICO S BENEDICTI . . . ANTONIO MAURO PICTORE, ET ARCHIT. PROSP. EJUSDEM THEATRI INVENTORE, ATQUE DIRECTORE. Reception in honor of Nicolas Michieli and Philipe Calbo, January 22, 1782.

Line engraving.

Barlow, Thomas Oldham (1824–1889) *English School.*

MILLAIS, Sir John Everett (1829–1896)

[A. TENNYSON]

℔ *Mezzotint.* Proof: Before all letters. Signed by artist and engraver.

Barnard, William (1774–1849) *English School.*

ABBOTT, Francis Lemuel (1760–1803)

THE RIGHT HON^ble CHARLES JAMES FOX, ETAT (*sic*) 57. ARTICLES AND PRELIMINARIES . . 1806.

℔ *Mezzotint.*

S. 5.

Baron, Bernard (1700–1770) *French School.*

DYCK, Anthonie van (1599–1641)

[CHARLES I. ON HORSEBACK ACCOMPANIED BY THE DUKE OF EPERNON]

℔ *Line engraving:* First state.

Le B. 43. N. i: 281. H. 5. P. & B. i: 96. Bib. Nat. 9143 (62).

Bartolozzi, Francesco (1727–1815) *English School.*

[CUPID AND PSYCHE] Augt. 14th, 1779.

Stipple engraving and etching. From the Marlborough gem.

T. 989. Le B. 299. Cat. of Fans (Brit. Mus.) 77 (74)

Bartolozzi, Francesco—Continued.

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

[La S. Vierge, l'enfant Jésus, S. Jérome, S. Madeline et un ange] [Also called Il Giorno]

Line engraving. Commenced by Bartolozzi at the age of 85; finished after his death by Heinrich Karl Müller (1784–1846) 1822.

T. 2095. Le B. 38.

ANDREA d'Agnolo. *Called* Andrea del Sarto (1486–1531)

[Madonna del sacco] 1797.

Line engraving. Proof: Before letters.

T. 2005. Le B. 44. N. i: 299. H. 3.

CIPRIANI, Giovanni Battista (1727–1785)

Genius and Beauty . . . 1782.

Stipple engraving.

T. 56. Le B. 397–398.

KAUFFMANN, Maria Anna Angelika Katharina (1741–1807)

Grisalda. 1785. (Walter and Griselda)

Stipple engraving.

T. 226. Le B. 340.

REYNOLDS, Sir Joshua (1723–1792)

[Hope nursing love] Fan mount. Three medallions. 1780.

Stipple engraving. Proof: Before letters.

T. 67. Le B. 392.

ANONYMOUS.

Olivia & Sophia with fortune-teller. "Olivia on thy happy head . . ." 1784.

Stipple engraving.

CIPRIANI, Giovanni Battista (1727–1785)

Prudence and Beauty. 1782.

Stipple engraving.

T. 103.

PETERS, Rev. Matthew William (1742–1814)

The Resurrection of a Pious Family from their Tomb at the Last Day. "O Death where is thy Sting . . ." 1790.

Stipple engraving.

T. 2105. Le B. 49.

Bartolozzi, Francesco—Continued.

ANONYMOUS.

SOPHIA AND OLIVIA. "WHEN LOVELY WOMAN STOOPS TO FOLLY . . ." 1784.

Stipple engraving.

T. 269.

KAUFFMANN, Maria Anna Angelika Katharina (1741–1807)

CORNELIA MOTHER OF THE GRACCHI. CORNELIA DAUGHTER OF SCIPIO AFRICANUS . . . 1788.

Stipple engraving.

T. 1206. Le B. 432. N. i: 301.

KALTERER, J. (worked late eighteenth century)

MARIE THÉRÈSE, CHARLOTTE DE FRANCE, DUCHESSE D'ANGOULÈME. NÉE LE 19 DEC. 1778. 1806.

℘ *Stipple engraving.*

Bib. Nat. 1200 (48).

LAWRENCE, Sir Thomas (1769–1830)

[WILLIAM] COWPER. "HAIL YOUR BENIGN INSTRUCTOR, AGE AND YOUTH . . ." 1805.

℘ *Stipple engraving.*

WALKER, Robert (–1658?)

[OLIVER CROMWELL]

℘ *Stipple engraving.* Proof: Before letters. 1802.

T. 1771.

HOLBEIN, Hans, II (1497–1543)

EDWARD VI. [From Imitations of original drawings by Hans Holbein, in the Collection of His Majesty, for the portraits of the illustrious persons of the court of Henry VIII., with biographical tracts. Published by John Chamberlain . . . London, W. Bulmer & co., 1792.]

℘ *Stipple engraving.*

T. 456.

RAMBERG, Johann Heinrich (1763–1840)

[FREDERICK II, KING OF PRUSSIA. Called THE GREAT] 1787.

℘ *Stipple engraving.* Proof: Before letters.

T. 1791. Le B. 592.

Bartolozzi, Francesco—Continued.

HOLBEIN, Hans, II (1497–1543)

[HENRY VIII AND HIS FAMILY—EDWARD, PRINCE OF WALES, MARY AND ELIZABETH] 1800.

Stipple engraving. Proof: Before letters.

REYNOLDS, Sir Joshua (1723–1792)

[ANGELICA KAUFFMANN] 1780.

Stipple engraving. Proof: Before letters.

T. 1673. Le B. 552. N. i: 300. H. 19.

HAMILTON, William (1751–1801)

[JOHN KEMBLE, ACTOR, IN THE CHARACTER OF "RICHARD III."] 1789.

Stipple engraving.

T. 1822. Le B. 553.

ZUCCHERO (Zuccaro), Federigo (1543–1609)

[MARY, QUEEN OF SCOTS, AND HER SON, JAMES I] 1779.

Line engraving: First state. From the Camberlyn and Firmin-Didot collections.

T. 1684. Le B. 515. N. i: 299.

APPIANI, Andrea (1754–1817)

[NAPOLEON BONAPARTE] [1802]

Stipple engraving. Proof: Before letters.

T. 1854. Le B. 526.

COPLEY, John Singleton (1737–1815)

THE RIGHT HON^LE WILLIAM PITT, FIRST LORD COMMISSIONER OF THE TREASURY. 1789.

Stipple engraving.

T. 1865. Le B. 586.

DUPONT, Gainsborough (1767–1797)

THE RIGHT HON^BLE WILLIAM PITT, FIRST LORD COMMISSIONER OF HIS MAJESTY'S TREASURY, AND CHANCELLOR OF THE EXCHEQUER. 1790.

Stipple engraving.

T. 1866. Le B. 587.

BEAUCLERK, Lady Diana (1734–1808)

[GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE]

Etching and stipple. Proof: Before all letters.

T. 1654. Le B. 512.

Bartolozzi, Francesco—Continued.

REYNOLDS, Sir Joshua (1723–1792)

[EDWARD, LORD THURLOW] [1782.]

Stipple and line engraving. Proof: Before all letters.

T. 1836. Le B. 612. N. i: 299. H. 20.

Bartolozzi, Francesco. *See also* PICOT, Victor Marie, and BARTOLOZZI, Francesco. *Also* WOOLLETT, William, and BARTOLOZZI, Francesco.

Bartsch, Adam von (1757–1821) *German School.* Copies after the following artists and engravers:

BERCHEM (Berghem), Claas Pietersz (1620–1683)

[UNE TÊTE DE BOUC]

Etching.

B. v: 267. Le B. 155. F. B. 170.

LE DUCQ, Jan (1629(1630)–1685)

[LE CHIEN DEBOUT DEVANT CELUI QUI DORT]

Etching.

B. i: 207. Le B. 156. F. B. 160.

LE DUCQ, Jan (1629(1630)–1685)

[LE LOUP POURSUIVI] 1803.

Etching.

B. i: 206. Le B. 154.

POTTER, Paulus (1625–1654)

[UNE VACHE COUCHÉE PRÈS D'UN ARBRE]

Etching.

B. i: 57. B. Suppl. 6(17). Le B. 147. F. B. 156.

POTTER, Paulus (1625–1654)

[TÊTE DE VACHE TOURNÉE VERS LA GAUCHE]

Etching.

B. i: 55. Le B. 149. B. Suppl. 6 (16) F. B. 155

Bartsch, Adam von—Continued.

ROOS, Johann Heinrich (1631–1685)

[La vache et le taureau]

Etching.

B. i: 154. Le B. 146. F. B. 158.

ROOS, Johann Heinrich (1631–1685)

[Une bergère assise à terre près d'un bélier et d'une chèvre]

Etching.

B. i: 149. Le B. 153. B. Suppl. 18 (31) F. B. 157.

ROOS, Johann Melchior (1659–1731)

[Un bœuf debout]

Etching.

B. iv: 399. Le B. 143. F. B. 169.

DOES, Jacob van der, I (1623–1673)

[Un groupe de cinq moutons]

Etching.

B. iv: 195. Le B. 150. B. Suppl. 182 (1). F. B. 168.

VELDE, Adriaen van de (1635(1636)–1672)

[Le paysan à cheval]

Etching.

B. i: 227. Le B. 351. F. B. 162.

VELDE, Adriaen van de 1635(1636)–1672.

[Le paysan et la paysanne]

Etching.

B. i: 226. Le B. 352. F. B. 161.

MEER, Jan van der, II (1656–1705)

[Une brebis couchée, et deux agneaux]

Etching.

B. i: 231. Le B. 151. B. Suppl. 30 (1) F. B. 163.

MEER, Jan van der, II (1656–1705)

[Une brébis debout] 1803.

Etching.

B. i: 232. Le B. 152. B. Suppl. 30 (2). F. B. 164.

Bartsch, Adam von—Continued.

WEENIX, Jan Baptista (1621–1660?)

[Le taureau]

Etching.

B. i: 393. B. Suppl. 65 (1). Le B. 144. F. B. 165.

WEENIX, Jan Baptista (1621–1660?)

[L'homme assis et son chien]

Etching.

B. i: 394. B. Suppl. 65 (2). Le B. 353. F. B. 166.

WOUWERMAN, Philips (1619–1668)

[Un cheval debout]

Etching.

B. 1: 399. B. Suppl. 68 (1). Le B. 139. F. B. 167.

Basan, Pierre François (1723–1797) *French School.*

TENIERS, David, II (1610–1690)

Le grimoire d'Hypocrate.

Line engraving.

Le B. 366. N. i: 311.

Batley, Henry W. (contemp.) *English School.*

[William E. Gladstone] Fide. et. virtvte.

℞ *Etching.* Proof: Before all letters except facsimile signature of Gladstone. Signed by etcher.

Baugean, Jean Jérôme (1764–af. 1819) *French School.*

Embarquement de Bonaparte à bord du Bellerophon.

Etching.

Le B. 125. Bér. i: 107.

Bause, Johann Friedrich (1738–1814) *German School.*

NETSCHER, Caspar (1639–1684)

[ROSETTA] [1789.]

Line engraving: First state.

Le B. 250. H. 8. N. i: 330. Ap. 26.

GRAFF. Anton (1736–1813)

FRIDERICUS. II. 1787.

Line engraving.

Le B. 186. N. i: 331. Ap. 43. Bib. Nat. 16649 (59)

FITTLER, James (1758–1835)

GUSTAVUS ADOLPHUS. 1797.

Line engraving: Third state.

Le B. 216. H. 13. N. i: 330. Bib. Nat. 19923 (50). Ap. 53.

LE ROY, Jacques (1739–1778)

PETRVS. I. Peter the Great.

Line engraving. Proof: Before rectangular border and oval frame. 1786.

Le B. 204. H. 11. N. i: 331. Ap. 66.

[SAME.]

Line engraving: Third state. 1786.

Le B. 204. H. 11. N. i: 331. Ap. 66.

Bazin, Nicolas (1633–1710) *French School.*

LOUIS LE GRAND. ROY DE FRANCE & DE NAVARRE. Louis XIV. 1682.

Line engraving.

Le B. 163. N. i: 336.

MARTIN, Jean Baptiste (1659–1735)

MARIE THERESE D'AUSTRICHE, REINE DE FRANCE & DE NAVARRE. 1682.

Line engraving.

Le B. 168.

Beatrizet, Nicolas (ab. 1515–ab. 1560) *Italian School.*

BANDINELLI, Baccio (1493–1560)

EN RATIO DIA EN HOMINVM AERVMNOSA CVPIDO . . . 1545. Combat between Reason and Love.

Line engraving.

Le B. 35. B. 44. N. i: 341.

ANONYMOUS

TABULA MARMOREA PUGNAE DACICAE . . . 1553. Battle between the Romans and the Dacians. From the bas-relief on the Arch of Constantine.

Line engraving.

Le B. 85. B. 94. N. i: 342.

PENNI, Luca. *Called* Romano (ab. 1500–ab. 1560)

HENRICVS. II GALLORVM. REX. CHRISTIANISSIMVS.

Line engraving. Second state. Date changed from 1556 to 1558 and *P. R. inv.* omitted.

Le B. 88. B. 3. N. i: 338. Bib. Nat. 21193 (56).

Beauvarlet, Jacques Firmin (1731–1797) *French School.*

FRAGONARD, Jean Honoré (1732–1806)

LA FAMILLE DU FERMIER.

Line engraving: Second state.

Le B. 78.

DROUAIS, François Hubert (1727–1775)

[LE COMTE D'ARTOIS ET MADEMOISELLE CLOTILDE.]

Line engraving: First state.

Le B. 107. P. & B. 24. H. 22.

BOURDON, Sébastien (1616–1671)

[MOLIÈRE, EN ROBE DE CHAMBRE, ASSIS DANS UN FAUTEUIL DEVANT UNE TABLE PORTANT UNE ÉCRITOIRE]

Line engraving. First state: Before letters and before the border. The plate entirely finished.

Le B. 115. P. & B. 34. H. 19.

Becker, Carl (1827–) *German School.*

TESCHNER, Alexander (1816–1878)

[ECCE HOMO!] [1859.]

Line engraving. Artist's proof. With presentation inscription by engraver. From the Mandel sale.

H. 1. Ap. 1.

MIERIS, Frans van, I (1635–1681)

FRANZ MIERIS.

Line engraving: Third state.

H. 5.

PALMA, Jacopo. *Called* Palma Vecchio (1480–1528)

[VIOLANTE, DAUGHTER OF PALMA VECCHIO] [1881.]

Line engraving. From Mandel sale. With presentation inscription by engraver.

Bedetti, R. (contemp.) *Italian School.*

FIESOLE, Giovanni da. *Called* Fra Angelico (1387–1455)

[MADONNA DELLA STELLA.]

Line engraving: First state. Proof: Before all letters.

H. Suppl. 1. Ap. 1.

Bega, Cornelis Pietersz (1620–1664) *Dutch School.*

[LA JEUNE CABARETIÈRE CARESSÉE]

Etching.

B. 34. Le B. 31. N. i: 367.

[LA VIEILLE TENANT UN GRAND POT]

Etching.

B. 12. Le B. 15. N. i: 367.

Beham, Barthel (1502–1540) *German School.*

[LE HALLEBARDIER À CHEVAL]

Line engraving.

B. 49. Le B. 54.

PROGENIES. DIVVM. QVINTVS. SIC. CAROLVS. ILLE IMPERII. CÆSAR . . . ÆT. SVÆ. XXXI. 1531. Charles V, Emperor of Germany.

Line engraving.

B. 60. Le B. 48. N. i: 371. H. 19. Bib. Nat. 9140 (115).

[SAME]

PROXIMVS. A. SVMMO. FERDNANDVS. CAESARE. CARLO. REX. ROMANORUM . . . AET. SUAE. XXIX. 1531. Ferdinand I, Emperor of Germany.

Line engraving: First state.

B. 61. Le B. 49. N. i: 371. H. 20. Bib. Nat. 15543 (33).

Beham, Hans Sebald (1500–1550) *German School.*

[TÊTE DU CHRIST] 1520.

Line engraving.

Pauli 31. B. 29. Le B. 35.

[L'ENFANT PRODIGUE GARDANT LES POURCEAUX] PECCAVI IN CŒLVM . . . 1538.

Line engraving.

Pauli 37. B. 35. Le B. 31. H. 7. N. i: 374.

S. SIMON PETRVS. 1545. One of a series of twelve prints called "The Twelve Apostles." Dated 1541–1546.

Line engraving: Fifth state.

Pauli 45. B. 43. Le B. 45. H. 9. N. i: 374.

S. ANDEREAS.

Line engraving: Fifth state.

Pauli 46. B. 44. Le B. 46. H. 9. N. i: 374.

S. IACOBUS. 1545.

Line engraving: Fifth state.

Pauli 47. B. 45. Le B. 47. H. 9. N. i: 374.

Beham, Hans Sebald—Continued.

S. IOHANNES.

Line engraving: Fifth state.

Pauli 48. B. 46. Le B. 49. H. 9. N. i: 374.

S. PHILIPPVS. 1545.

Line engraving: Fourth state.

Pauli 49. B. 47. Le B. 49. H. 9. N. i: 374.

S. BARTHOLOMEVS.

Line engraving: Third state.

Pauli 50. B. 48. Le B. 50. H. 9. N. i: 374.

S. THOMAS.

Line engraving: Fourth state.

Pauli 51. B. 49. Le B. 51. H. 9. N. i: 374.

S. MATHEUS. 1546.

Line engraving: Third state.

Pauli 52. B. 50. Le B. 52. H. 9. N. i: 374.

S. IACOBVS.

Line engraving: Third state.

Pauli 53. B. 51. Le B. 53. H. 9. N. i: 374.

S. IVDAS.

Line engraving: Fourth state.

Pauli 54. B. 52. Le B. 54. H. 9. N. i: 374.

S. SIMON.

Line engraving: Fourth state.

Pauli 55. B. 53. Le B. 55. H. 9. N. i: 374.

S. MATHIAS.

Line engraving: Fourth state.

Pauli 56. B. 54. Le B. 56. H. 9. N. i: 374.

S. MATTHES. 1541. One of four prints called "The Four Evangelists."

Line engraving: Fifth state.

Pauli 57. B. 55. Le B. 57. H. 8. N. i: 375.

Beham, Hans Sebald—Continued.

S. MARCVS.

Line engraving: Fourth state.

Pauli 58. B. 56. Le B. 58. H. 8. N. i: 375.

S. LVCAS.

Line engraving: Fifth state.

Pauli 59. B. 57. Le B. 59. H. 8. N. i: 375.

S. IOHANIS.

Line engraving: Fifth state.

Pauli 60. B. 58. Le B. 60. H. 8. N. i: 375.

REGINÆ.DIDONIS.IMAGO . . . 1520.

Line engraving: Second state. Bartsch gives the date 1519, and says the figure is taken from a Venus copied by Marcantonio after Raphael.

Pauli 84. B. 80. H. 13. Le B. 187.

IMP. TRAIANUS.CÆSAR . . . 1537.

Line engraving: Second state, after year.

Pauli 86. B. 82. Le B. 198. H. 14.

FORTVNA. 1541.

Line engraving: Third state.

Pauli 143. B. 140. Le B. 166.

MELENCOLIA. [1539]

Line engraving: Second state.

Pauli 145. B. 144. Le B. 168. H. 20. N. i: 374.

[LA MORT SE SAISISSANT D'UNE FEMME NUE ET DEBOUT] OMNEM IN HOMINE VENVSTATEM MORS . . . 1546.

Line engraving: First state.

Pauli 151. B. 150. Le B. 174. H. 21.

[L'ENSEIGNE, LE TAMBOUR ET LE FIFRE] 1543.

Line engraving: First state. Copy after B. Beham, B. 50.

Pauli 201. B. 198. Le B. 206.

[LE BOUFFON ET LES DEUX COUPLES D'AMOUREUX] [1535]

Line engraving: First state.

Pauli 214. B. 212. Le B. 178. H. 24. N. i: 374.

[LE MASCARON] 1543.

Line engraving: First state.

Pauli 235. B. 231. Le B. 136.

Bein, Jean (1789–1857) *French School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[S. APOLLINE] 1842.

Line engraving. Second state. With presentation inscription by engraver.

Le B. 6. H. 3. Ap. 3.

Belin-Dollet, Gustave (contemp.) *French School.*

MILLET, Jean François (1814–1875)

[RETURN FROM WORK]

Etching. Signed by etcher.

Bella, Stefano della (1610–1664) *Italian School.*

SALUA PLEBEM PRESENTEM TIBI COMMISSAM S. PROSPER PIE PASTOR. . . . St. Prospero descending from Heaven. [1639.]

Etching.

Le B. 31. N. i: 383. Bry. i: 390. H. 6.

Bellows, Albert F. (1830–1883) *American School.*

[RIVERSIDE INN.] 1882.

Etching. Proof: Before letters: Signed by etcher.

Benedetti, Michael (1745–1810) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

THE RIGHT HONBLE EDMUND BURKE. 1791.

℔ *Stipple engraving.*

Le B. 6.

Benoist, J. L. (worked about 1800–1840) *French School.*

[NAPOLEON BONAPARTE AND JOSEPHINE.]

Stipple engraving. Proof: Before all letters.

NAPOLÉON IER. MARIE-LOUISE, EMPEREUR DES FRANÇAIS ROI D'ITALIE, ARCHIDUCHESSE D'AUTRICHE . . . DESSINÉ PAR R***, TERMINÉ PAR BENOIT (Benoist)

Stipple engraving.

Bentley, John T. (contemp.) *American School.*

GIBSON, George (contemp.)

[NOTRE DAME, ANTWERP] 1885.

Etching and aquatint. Proof: Before all letters. Signed by artist and engraver.

Berchem (Berghem), Claas (Nicolaas) Pietersz (1620–1683) *Dutch School.*

[LE JOUEUR DE CORNE-MUSE]

Etching: Third state.

B. 4. B. Suppl. 295. Le B. 10. H. 4. N. i: 432. Seu. i: 107.

[HALTE PRÈS DU CABARET]

Etching: Third(?) state.

B. 11. B. Suppl. 297. Le B. 56.

[LE PÂTRE JOUANT DU FLAGEOLET]

Etching: Second state.

B. 6. B. Suppl. 296. Le B. 9. H. 6. N. i: 432. Seu. i: 107.

Beretta, Giuseppe (1804–) *Italian School.*

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

[MAGDALEN] With arms.

Line engraving. Proof: Before letters.

H. 4. Ap. 3.

Berger, Daniel (1744–1824) *German School.*

CHODOWIECKI, Daniel Nicolaus (1726–1801)

So giebt der Fleiss uns Wohlstand und Vergnügen. Print cut from a book. 1789.

Line engraving.

CHODOWIECKI, Daniel Nicolaus (1726–1801)

Auch die Sorge einer mutter für ihr Kind ist Wohllust. Print cut from a book. 1788. D. Codowiecki (*sic*) del.

Line engraving.

CHODOWIECKI, Daniel Nicolaus (1726–1801)

Wie empfind ich es jetzt, dass die einfachsten Freuden des Lebens die Schönsten sind. Print cut from a book. 1788.

Line engraving.

WOLF, Ulrich Ludwig Friedrich (1772–1832)

Friedrich IIte in der Schlacht bei Kunersdorf. Gezeichnet von L. Wolff. 1804.

Line engraving.

SCHUBERT, Johann David (1761–1822)

Friedrich II vor der Liegnitzer Schlacht. 1803. Was giebt's? . . .

Line engraving.

SCHUBERT, Johann David (1761–1822)

Friedrich der II in Lissa nach der Schlacht bey Leuthen. 1801. Bon soir Messieurs! . . .

Line engraving.

[Same.] On different paper.

ANONYMOUS.

Carl Abraham. Freyherr von Zedlitz.

Line engraving. Cut from book.

Berghem, Claas (Nicolaas) Pietersz. *See* BERCHEM, Claas (Nicolaas) Pietersz.

Bernigeroth, Johann Martin (1713–1767) *German School.*

Fridericus Augustus Rex Poloniarum, Elector Saxoniæ . . . 1734.

Line engraving.

Bib. Nat. 2023 (14).

Berthault, Pierre Gabriel (1748?–1819?) *French School.*

PRIEUR, François Louis (1748?–1819?)

LE MAIRE DE PARIS, ALLANT AU PALAIS, POSER LES SCÉLÉS (*sic*) SUR LES PAPIERS DU PARLEMENT, EN NOVEMBRE 1790.

Line engraving.

Bertini, Angelo (worked early nineteenth century) *Italian School.*

DURANTINI, Luigi (worked early nineteenth century). After Canova, Antonio (1757–1822)

NAPOLEONIS MATER.

℘ *Line engraving.*

H. 7. Le. B. 5. Bib. Nat. 5413 (8). Ap. 14.

Bertrand, Noël François (1784–1852) *French School.*

DAVID, Jacques Louis (1748–1825)

NAPOLEON LE GRAND [1812]

℘ *Stipple engraving.*

Le B. 214. N. i: 470.

Bervic, Charles Clément, or Jean Guillaume (1756–1822) *French School.*

RENI, Guido (1575–1642)

L'ENLEVEMENT DE DÉJANIRE [1802]

Line engraving: Fifth state.

Le B. 3. Bér. ii: 59. N. i: 473. Ap. 2. H. 3.

REGNAULT, Jean Baptiste (1754–1829)

L'EDUCATION D'ACHILLE [1798]

Line engraving: Fifth state.

Le B. 4. Bér. ii: 59. N. i: 473. Ap. 3. H. 4.

CALLET, Antoine François (1741–1823)

[LOUIS XVI, ROI DE FRANCE ET NAVARRE.] 1790.

℘ *Line engraving:* Third state.

Le B. 7. Bér ii: 59. Didot (Portraits) 124. N. i: 472. H. 8.

Best, Edward S. (worked middle nineteenth century) *American School.*

SCHUSSELE, Christian (1824–1879)

[WASHINGTON AND THE DUCHÉ LETTER, VALLEY FORGE, 1777]

℘ *Line engraving.* Proof: Before all letters. Signed by artist.

Baker (Wash.), 413.

Bettelini, Pietro (1763–1828) *Italian School.*

ANDREA d'Agnolo. *Called* Andrea del Sarto (1486–1531)

[THE ENTOMBMENT OF CHRIST] ET VIDIMUS EUM . . . 1811.

Line engraving: Fourth state.

H. 11. N. i: 477. Bry. i: 122. Ap. 15.

RENI, Guido (1575–1642)

ASSUMPTA EST MARIA IN COELUM. The Assumption of the Virgin.

Line engraving: Fourth state.

Le B. 15. H. 12. N. i: 477. Bry. i: 122. Ap. 17.

B. I. *See* JENICHEN, Balthasar.

Bicknell, A. H. (contemp.) *American School.*

[LANDSCAPE.]

Monotype.

Bigatti, Giovanni (worked early nineteenth century) *Italian School.*

[NAPOLÉON EMPEREUR DES FRANÇAIS ET MARIE LOUISE.] QUARE AGITE OPTATOS ANIMI . . .

℘ *Mezzotint.* Proof: Before title.

Le B. i: 339.

Blanchard, Auguste Thomas Marie (1819–1898) *French School.*

[DANTE] 1875.

℘ *Line engraving.* Proof: On India paper, before all letters. Signed by engraver.

PRUD'HON, Pierre Paul (1758–1823)

[THE EMPRESS JOSEPHINE]

℘ *Line engraving.* Proof: Before letters.

Block, Benjamin (1631–1690) *German School.*

IMP. CÆS. LEOPOLDE AUG. Leopold I., of Austria.

℘ *Mezzotint.*

H. 2. Le B. 1.

Blois, Abraham de (worked about 1680–1720) *Dutch School.*

LELY, Sir Peter (1618–1680)

ORTANCE'MANZINI DUCHESSE DE MAZARIN ETC.

℘ *Mezzotint.*

H. 4.

Blooteling, Abraham (1640–1690) *Dutch School.*

MICHAEL ANGELUS BONAROTUS NOBILIS FLORENTINUS.

℘ *Mezzotint.*

Le B. 107. Bib. Nat. 7366 (28)

FLINCK, Govaert (1615–1660)

[THE DEER HUNT] QUEM MISERUM INVADIT . . .

Line engraving.

RUBENS, Petrus Paulus (1577–1640)

VARIÆ LEONUM ICONES. Series of four plates of lions. Numbered in lower right corner.

Line engravings.

Le B. 58–61. N. i: 544.

Blooteling, Abraham—Continued.

LELY, Sir Peter (1618–1680

CAROLUS II. DEI GRATIA ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REX. 1680.

ℙ *Mezzotint.*

Le B. 85. Bib. Nat. 9144 (43)

VAILLANT, Bernard (1625–1674)

[CONSTANTIJN HUYGENS] With arms.

ℙ *Mezzotint.* Proof: Before all letters.

Le B. 138.

Bock, Carl Friedrich Wilhelm (1759–ab. 1805) *German School.*

FREDERIC II ROI DE PRUSSE . . . 1788.

ℙ *Mezzotint.*

Bib. Nat. 16649 (69).

Bock, Johann Karl (1757–) *German School.*

FELDMARSCHALL BLÜCHER DER DEUTSCHE.

ℙ *Stipple engraving.*

Böhmer, Julius (worked early nineteenth century) *German School.*

FRIEDRICH DER GROSSE . . . PASQUILL NIEDRIGER HÄNGEN.

Lithograph.

Böner, Johann Alexander (1647–1720) *German School.*

CHRISTIANO QUARTO. RE DI DANIMARCA, E DI NORUEGIA DUCA D'HOLSTEIN &. Christian IV, King of Denmark.

ℙ *Line engraving.*

Bib. Nat. 9615. (39). Le B. 19.

Boilvin, Émile (1845–1899) *French School.*

MEISSONIER, Jean Louis Ernest (1815–1891)

[A RECONNOISSANCE] 1893.

Etching. Remarque proof, signed by etcher: Printed on vellum. Remarque after Édouard Detaille.

Boissard, Robert (ab. 1590–) *French School.*

BROMLEY, (worked about 1570)

THE MOST NOBLE ROBERT EARLE OF ESSEX . . . AND GOVERNOUR GENERALL OF THE KINGDOME OF IRLAND. 1602 . . . HIC TVVS ILLE COMES GENEROSA ESSEXIA . .

℔ *Line engraving.* From collections of J. de Franck and John Young.

H. 6. Seu. i: 144. Bry. i: 145.

Bol, Ferdinand (1616–1680) *Dutch School.*

[LE SACRIFICE D'ABRAHAM]

Etching.

Le B. 1. H. 1. N. ii: 13. B. 1.

[UN VIEILLARD PHILOSOPHE] 1642.

Etching. Second state. From the Dr. F. Pokorny collection.

Le B. 7. N. ii: 13. B. 6.

[PORTRAIT D'OFFICIER] 1645.

Etching.

Le B. 13. H. 5. N. ii: 13. B. 11.

[PORTRAIT DE FEMME DANS UNE OVALE] 1644.

Etching.

Le B. 17. H. 7. N. ii: 13. B. 15.

See also RYN, Rembrandt Harmensz van.

Bolswert, Scheltusà (1586–1659) *Flemish School.*

RUBENS, Petrus Paulus (1577–1640)

[Le serpent d'airain] Fecit ergo Moyses serpentem . . .

Line engraving: Third state.

Le B. 2. H. i. N. ii: 23. Dutuit vi: 30 (16).

DYCK, Anthonie van (1599–1641)

[Le couronnement d'épines] Plectentes coronam de spinis . . .

Line engraving: Third state.

N. ii: 23. H. 9. Dutuit iv: 66.

DYCK, Anthonie van (1599–1641)

[L'élévation en croix] Et postqvam venervnt . . .

Line engraving: First state.

N. ii: 24. Dutuit iv: 67.

DYCK, Anthonie van (1599–1641)

[Jésus en croix] Called the "Christ of the Sponge." Cum vidisset Iesvs matrem . . .

Line engraving: Second state.

H. 10. N. ii: 23. Dutuit iv: 68.

RUBENS, Petrus Paulus (1577–1640)

[L'assomption de la S. Vierge] Magnifico et clarissimo Domino Lvcæ Lancelotto . . .

Line engraving: Second state.

Le B. 70. H. 13. N. ii: 23. Dutuit vi: 93 (4)

RUBENS, Petrus Paulus (1577–1640)

[Les quatre Evangélistes] Si quod duorum ab ore . . .

Line engraving: First state.

Le B. 182. Dutuit vi: 83 (128)

RUBENS, Petrus Paulus (1577–1640)

[Les péres de l'église et S. claire] Doctorvm æthereo . . . Design for Gobelin tapestries.

Line engraving: Second state.

H. 14. Dutuit vi: 85 (4)

Bolswert, Scheltusà—Continued.

JORDAENS, Jacob (1593–1678)

[JUPITER ET LA CHÈVRE AMALTHÉE] QUID MIRUM NATURA IOUIS . . .

Line engraving: First state.

Le B. 190. Dutuit iv: 70.

JORDAENS, Jacob (1593–1678)

[PAN JOUANT DE LA FLÛTE CHAMPÊTRE] PAN SEDET ET VIRIDI . . .

Line engraving: Second state.

Le B. 189. H. 17. N. ii: 24. Bry. i: 150.

RUBENS, Petrus Paulus (1577–1640)

[PAYSAGE AVEC UN ARC-EN-CIEL ET UNE RIVIÈRE] EXPERTISSIMO DÑO FRANCISCO VAN DEN ENDEN . . .

Line engraving: Second state.

Dutuit vi: 252 (10)

RUBENS, Petrus Paulus (1577–1640)

[LA CHASSE AUX LIONS] EXCELLENTISSIMO HEROI ALEXANDRO CROY . . .

Line engraving.

Le B. 197. H. 20. N. ii: 23. Dutuit vi: 244 (1)

LAMEN (Lanem or Laenen), Christoffel Jan or Jacobz van der (ab. 1615–1651)

[DEUX JEUNES GENS EXPRIMANT LEUR PASSION À LEURS MAÎTRESSES]

Line engraving.

Le B. 195.

DYCK, Sir Anthonie van (1599–1641)

MARIA RVTEN NATA IN SCOTIA, VXOR ANTONII VAN DYCK PICTORIS. . . . Maria Ruten, wife of Van Dyck.

ℙ *Line engraving:* Third state.

Le B. 211. Bry. ii: 150. N. ii: 25. Bib. Nat. 14058 (2) Dutuit iv: 234 (103)

Bolt, Johann Friedrich (1769–1836) *German School.*

[MARQUIS OF CORNWALLIS]

ℙ *Stipple engraving.* Proof: Before all letters: With remarque.

Bib. Nat. 10746 (8).

Bolt, Johann Friedrich—Continued.

DÄHLING, Heinrich Anton (1773–1850)

DER 10TE JUNIUS 1802. KAISER ALEXANDER IN MEMEL EMPFANGEN VON KÖNIG FRIEDRICH WILHELM UND DER KÖNIGIN LUISE. 1805.

Stipple engraving.

N. ii: 26. Le B. 16.

[SAME]

Bonasone, Giulio (ab. 1498–1580) *Italian School.*

MAZZUOLA, Francesco. *Called* Il Parmigiano (1503–1540)

[MOÏSE ORDONNANT AUX HÉBREUX DE RAMASSER LA MANNE] F.PARMISEANINO.IVINTOR . . . 1546.

Line engraving.

B. 5. Le B. 5. N. ii: 30.

Bonato, Pietro (1765–1820) *Italian School.*

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

[MADONNA DELLA CESTA] [1811]

Line engraving.

Le B. 4. N. ii: 33. H. 2.

Bonneville, François (worked 1790–1800) *French School.*

M. J. PHLIPON, F^ME ROLAND, NÉE À PARIS EN 1756.

℘ *Stipple engraving.*

Bosch, Hendrik (Publisher) (early eighteenth century) *Dutch School.*

ANONYMOUS.

De Temple van Ianus, ter gedagtenis van de eeuwige Vrede gesloten tuszen den Keizer van Groot Rusland, en den Koning van Zweden. & & Hier sluit de Lieve Vreê . . . The Temple of Janus, in memory of the eternal peace concluded between the Emperor of Russia and the King of Sweden, etc.

Etching.

Bosse, Abraham (1602–1676) *French School.*

[Cérémonies observées par le Roi Louis XIII. à la promotion des Chevaliers de l'ordre du St. Esprit faite à Fontainebleau en 1633] Toutes les figures contenues en ce Liure ont esté faittes et se vendent . . . Frontispiece. One of four plates.

Line engraving.

Le B. 713. Seu. i: 156. Val. p. 110.

Figvres Au naturel tant des Vestements que des postures des Gardes Francoises du Roy Treschrestien . . . F. L. D. Ciartres excu . . . Frontispiece. Set of nine plates.

Line engraving.

Le B. 831. Val. p. 108.

[Un fifre] Iappaise la fureur du tambour orgueilleux . . .

Line engraving.

Le B. 832. Val. p. 108.

[Un tambour] Iesueille les espritz du genereux soldat . . .

Line engraving.

Le B. 833. Val. p. 108.

[Un porte-drapeau] Ie porte ce drapeau pour marque de valeur . . .

Line engraving.

Le B. 834. Val. p. 108.

[Un hallebardier] Nul qui viue ne scayt mieux . . .

Line engraving.

Le B. 835. Val. p. 108.

[Un soldat en faction] Peut on voir vn soldat . . .

Line engraving.

Le B. 836. Val. p. 108.

Bosse, Abraham—Continued.

[UN GARDE-FRANÇAISE CUIRASSÉ] QUAND J'AY MON CORCELET . . .

Line engraving.

Le B. 838. Val. p. 108.

[UN CAPITAINE] CAPITAINE SANS PEUR GENEREUX FILZ DE MARS . . .

Line engraving.

Le B. 837. Val. p. 108.

[LES GOUJATS] QUE CES GOUJATZ ONT BIEN LA MINE DE FRIPONS . . .

Line engraving.

Le B. 839. Val. p. 108.

[SET OF FOUR PLATES REPRESENTING THE SCULPTOR, ENGRAVER, PRINTER, AND PAINTER AT WORK. From TRAICTÉ DES MANIÈRES DE GRAVER, etc.] VOICY LA REPRESENTATION D'UN SCULPTEUR DANS SON ATTELIER. 1642. LES CHOSES DONT IL FORME . . .

Line engraving.

Le B. 742. H. 11. N. ii: 72. Seu. i: 156. J. i: 289. Val. p. 108.

LE NOBLE PEINTRE. QUE LE GRAUEUR JNGENIEUX . . .

Line engraving.

Le B. 743. H. 11. N. ii: 72. J. i: 289. Val. p. 108.

GRAUEURS EN TAILLE DOUCE AU BURIN ET À LEAUEFORTE. 1643. CELUY AU BURIN . . .

Line engraving.

Le B. 744. H. 11. N. ii: 72. Seu. i: 156. J. i: 289. Val. p. 108.

CETTE FIGURE VOUS MONTRE COMME ON IMPRIME LES PLANCHES DE TAILLE-DOUCE. 1642. LANCRE EN EST FAITE D'HUILLE . . .

Line engraving.

Le B. 745. H. 11. N. ii: 72. Seu. i: 156. J. i: 289. Val. p. 108.

Boucher, François (1703–1770) *French School.*

WATTEAU, Jean Antoine (1684–1721)

[[JEAN] ANTOINE WATTEAU]. WATTEAU. PAR LA NATURE, ORNÉ DHEUREUX TALENTS . . .

Etching: Second state.

Le B. 83. H. 6. N. ii: 81. d'Echérac p. 5. Didot (Portraits) 161.

Boucher-Desnoyers, A. G. L. *See* DESNOYERS, A. G. L. Boucher.

Bouilliard, Jacques (1744–1806) *French School.*

NAPOLEON. [1806]

P *Line engraving.*

Le B. 17. P. & B. i: 233.

VIOLET, Pierre (1749–1819)

[FRANCESCO BARTOLOZZI] 1797.

P *Line engraving.*

Bib. Nat. 3055 (1).

Bourgeois de la Richardière, Antoine Achille (1777–) *French School.*

LEDRU, Hilaire (1769–1840)

JOUBERT.

P *Stipple engraving.*

Bib. Nat. 23647 (7).

Bout, Pieter (1658–af. 1702) *Dutch School.*

[LE TRAÎNEAU.]

Etching.

B. 3. H. 3. N. ii: 94. Le B. 3.

Bovinet, Edme (1767–af. 1833) *French School.*

SWEBACH-DESFONTAINES, Jacques François Joseph (1769–1823)

ENTRÉE DES FRANÇAIS À BERLIN, LE 27 OCTOBRE 1806.

Line engraving.

P. & B. i: 247.

Bovinet, Edme. *See also* DUPLESSI-BERTAUX, Jean, and BOVINET, Edme. *Also* LEROUGE, Jean Nicolas, and BOVINET, Edme.

Bovinet, Edme (1767–1832) and **Couché**, François Louis (1782–1849) *French School.*

SWEBACH-DESFONTAINES, Jacques François Joseph (1769–1823)

LA GARDE IMPÉRIALE MANŒUVRE EN PRÉSENCE DES DEUX EMPEREURS À TILSIT, LE 28 JUIN, 1807.

Line engraving.

P. & B. i: 247 and 594.

Bracquemond, Joseph Félix (1833–) *French School.*

[ÉBATS DE CANARDS]

Etching: Fourth state. Signed by etcher.

Bér. 221.

[EDWIN EDWARDS. 1872]

Etching: Sixth state.

Bér. 38.

MEISSONIER, Jean Louis Ernest (1815–1891)

[LA RIXE] 1885.

Etching. Remarque proof, on parchment. Signed by artist and etcher.

Bér. 349.

MILLET, Jean François (1814–1875)

[LA LEÇON DE TRICOT. 1883]

Etching: Eighth state.

Bér. 344.

LEYS, Jean Auguste Henri (1815–1869)

[LA SERVANTE]

Etching: Second state. Signed by etcher.

Bér. 280.

MOREAU, Gustave (1826–1898)

[DAVID. 1884]

Etching: Fifth state.

Bér. 348.

[SAME]

Ninth state.

Bracquemond, Joseph Félix—Continued.

HOLBEIN, Hans, II (1497–1543)

[ERASMUS. 1863]

℘ *Etching:* Eighth state.

Bér. 39.

Bradel, Jean Baptiste (worked about 1768–1783) *French School.*

CHARLOTTE-GENEVIEVE-LOUISE-AUGUSTE-ANDRÉE-TIMOTHÉE D'EON DE BEAUMONT . . . [1779]
The chevalier d'Éon de Beaumont.

℘ *Line engraving.*

Le B. 6. P. & B. i: 255. N. ii: 102.

Brei, (Brey, Bray) Hermann (?) (worked middle nineteenth century) *German School.*

HÜBNER, Julius (1842–1874)

[DR. J. G. VON SCHADOW]

℘ *Line engraving:* First state.

Ap. 2.

Brescia, Giovanni Antonio da (worked second half fifteenth century) *Italian School.*

MANTEGNA, Andrea (1431–1506)

[LES SOLDATS PORTANT DES TROPHÉES]

Line engraving. Copy of No. 13 of Mantegna.

B. 9. Le B. 34. N. ii: 127.

Bretzing, Georg (contemp.) *German School.*

FRISCH, Johann Christoph (1737–1815)

FRIEDRICH II. 1812.

℘ *Line engraving.*

Bridoux, François Eugène Augustin (1813–1892) *French School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

LA VIERGE AU CANDELABRE. [1841]

Line engraving.

Le B. 1. Ap. 4. Bér. iv: 16. H. 3.

Brizio, Francesco. *See* CARRACCI, Annibale.

Bromley, John Charles (1795–1839) *English School.*

GRANT, Sir Francis (1803–1878)

ROBERT LISTON, ESQ^R SURGEON TO THE NORTH LONDON HOSPITAL PROFESSOR OF CLINICAL SURGERY, &c., &c., &c. 1839.

℘ *Mezzotint.*

Bromley, William (1769–1842) *English School.*

LOUTHERBOURG, Philippe Jacques de (1740–1812)

THE GRAND ATTACK ON VALENCIENNES, BY THE COMBINED ARMIES UNDER THE COMMAND OF HIS ROYAL HIGHNESS THE DUKE OF YORK, ON THE TWENTY-FIFTH OF JULY 1793. 1801.

Line engraving.

Le B. 4. H. 5. N. ii: 148. Ap. 3.

LAWRENCE, Sir Thomas (1769–1830)

THE DUKE OF REICHSTADT. 1830.

℘ *Line engraving.*

Brookshaw, Richard (1736–after 1804) *English School.*

[LOUIS XVI] 1774.

℘ *Mezzotint.* Proof: Before letters, with coat-of-arms.

N. ii: 151.

Brosamer, Hans (1506?–ab. 1560) *German School.*

[BETHSABÉE AU BAIN]

Line engraving.

B. 3. Le B. 3. H. 4. N. ii: 151. J. i: 311.

Brown, John George (1831–) *American School.*

[BUSINESS NEGLECTED] [1884]

Etching. Proof: Before all letters: Signed by etcher.

Browne, Alexander (worked second half seventeenth century) *English School.*

DYCK, Anthonie van (1599–1641)

CAROLUS PRIMUS DEI GRATIA ANGLIÆ SCOTIÆ FRANCIÆ & HIBERNIÆ REX . . . Charles I., seated, with the young Prince Charles standing beside him.

℔ *Mezzotint:* Sixth state.

S. 2.

DYCK, Anthonie van (1599–1641)

FRANCES STUART COUNTESS OF PORTLAND.

℔ *Mezzotint.*

S. 29. Le B. 33. H. 4. N. ii: 155.

Browne, John (1741–1801) *English School.*

ROSA, Salvatore (1615–1673)

[ST. JOHN PREACHING IN THE WILDERNESS] 1768.

Line engraving: Third state.

Le B. 1. H. 1. N. ii: 154. J. i: 312.

RUBENS, Petrus Paulus (1577–1640)

[THE WATERING-PLACE] 1770.

Line engraving. Proof: Before letters.

Le B. 11. H. 9. N. ii: 154. J. i: 312.

Browne, John. *See also* WOOLLETT, William, and BROWNE, John.

Brunet-Debaines, Alfred Louis (1845–) *French School.*

CONSTABLE, John (1776–1837)

[THE CORNFIELD]

Etching. Proof, on vellum: Before all letters: Signed by etcher.

Bér. 38.

MILLAIS, Sir John Everett (1829–1896)

[CHILL OCTOBER] 1883.

Etching. Proof, on vellum: Before all letters: Signed by artist and etcher.

Bér. 35.

LEADER, Benjamin Williams (1831–)

["IN THE EVENING THERE SHALL BE LIGHT"] 1885.

Etching. Proof: Before letters: Signed by artist and etcher.

Bér. 42.

COROT, Jean Baptiste Camille (1796–1875)

[PASTORALE]

Etching. Proof, on vellum: Before letters.

Bér. 37.

Bry, Johann Theodor de (1561–1623) *German School.*

[L'ÉLECTION ET LE COURONNEMENT DE L'EMPEREUR MATHIAS I] No. 14.

Line engraving.

Le B. 90.

CHRISTOPHORVS COLVMBVS LIGVR, INDIARV[M] . . . [1590] QVI RATE . . . ASTRORVM CONSVLT . . .

℔ *Line engraving.* This print is from the Reisewerke von Théodor de Bry, and is attributed to either Johann Théodor de Bry or Johann Israel de Bry.

Nag. Mon. i: 1880.

Bry, Theodor de (?) (1528–1598) *German School.*

THOMAS MORUS CANCELLARIUS ANGLAIE. SINGULTANTEM ANIMAM . . .

℔ *Line engraving.*

Buchhorn, Karl Ludwig Bernhard Christian (1770–1856) *German School.*

CATEL, Franz Ludwig (1778–1856)

MARTIN LUTHER VERBRENNT DIE PÅPSTLICHE BULLE . . . [AT WITTENBURG, DECEMBER 10, 1520] [1811.]

Line engraving: Fourth state. With presentation inscription by engraver.

Le B. 3. H. 5. N. ii: 185. Ap. 4.

Burgess, Walter W. (contemp.) *English School.*

[CATHEDRAL AT LIMBURG-ON-THE-LAHN]

Etching. Proof: Before all letters: Signed by etcher.

H. Suppl. 2.

Burgkmair, Hans (1473–1531) *German School.*

[DER WEISS KUNIG. EINE ERZÄHLUNG VON DEN THATEN KAISER MAXMILIAN DES ERSTEN. VON MARX TREITZSAURWEIN AUF DESSEN ANGEBEN ZUSAMMEN GETRAGEN, ETC. . . . 1775] Fifty-two prints from the above book, comprising the following numbers with the signature of Hans Burgkmair: 15, 18, 20, 25, 26, 28, 30, 31, 39, 42, 43, 44, 45, 49, 52, 63, 80, 84, 122, 148, 149, 174, 191, 195, 212, 214, 219, 225, 228, 231, and the remainder without signature, being Nos. 16, 19, 21, 23, 24, 27, 32, 37, 38, 55, 56, 61, 64, 79, 91, 98, 128, 133, 151, 181, 188, 222. Passavant asserts that No. 19 should bear the mark of Hans Springinklee (worked ab. 1520–1540). It is thought that No. 19 should read No. 199 (See Bartsch vii: 226), as no signature can be found upon the No. 19 in this collection.

Woodcuts. From the D. G. Rossetti collection.

B. 80. Le B. 265–501. Pass. iii: 268 (80). Didot (Essai) pp. 33–34. Woodberry, p. 106. Chatto. pp. 286–288.

Burnet, John (1784–1868) *English School.*

WILKIE, Sir David (1785–1841)

THE BLIND FIDDLER. 1811.

Line engraving: Second state, on India paper.

Le B. 25. H. 9. N. ii: 248. Ap. 9.

[SAME]

Line engraving. Trial proof of etching with half the figures in outline.

Le B. 25. H. 9. N. ii: 248. Ap. 9.

Burnet, John—Continued.

THE BLIND FIDDLER. 1811.

Line engraving. Trial proof on India paper of etched plate just after commencing the burin work. 1810.

Le B. 25. H. 9. N. ii: 248. Ap. 9.

WILKIE, Sir David (1785–1841)

THE READING OF A WILL. 1825.

Line engraving: Second state.

H. 7. N. ii: 248. Le B. 20. Ap. 10.

ALLAN, Sir William (1782–1850)

ROBERT BURNS, IN HIS COTTAGE COMPOSING "THE COTTER'S SATURDAY NIGHT" . . . 1838 With arms.

ℙ *Line engraving:* Second state.

Le B. 17. Ap. 6.

ALLAN, Sir William (1782–1850)

SIR WALTER SCOTT, BART, IN HIS STUDY AT ABBOTSFORD . . . 1835.

ℙ *Line engraving:* Second state.

Le B. 16. H. 19. Ap. 5.

Burney, François Eugène (contemp.) *French School.*

[CORNEILLE] [1889]

ℙ *Line engraving.* Proof: Before all letters. Signed by etcher.

Burt, Charles (1822–1892) *American School.*

[HENRY WADSWORTH LONGFELLOW] 1883. From a photograph taken in 1877.

ℙ *Line engraving.* Proof: Before all letters. Signed by engraver.

Busch, Georg Paul (worked about 1713–1737) *German School.*

FRIDERICVS AVGVSTVS REX POLONIARVM ELECTOR SAXONIÆ . . . 1733. Augustus II., King of Poland.

ℙ *Line engraving.*

Busch, Georg Paul—Continued.

AUGUSTUS III. REX POLONIAR. ET ELECTOR SAXONIÆ CORONAT D. 17 JANUAR. 1734. Augustus III., King of Poland.

℘ *Line engraving.*

Bib. Nat. 2023 (20)

FRIDERICUS WILHELMUS REX BORUSSIÆ ELECTOR BRANDENBURGENSIS &C ETC. Frederick William I., King of Prussia.

℘ *Line engraving.*

C

Calamatta, Luigi (1802–1869) *Italian School.*

[LOUIS ADOLPHE THIERS]

℘ *Line engraving.* Proof: Before all letters.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA VIERGE À LA CHAISE]

Line engraving: Second state.

Bér. 11. H. 3. Ap. 1. Bry. i: 209.

VINCI, Leonardo da (1452–1519)

[MONA LISA. 1857]

Line engraving. Proof: Before all letters.

Le B. 9. H. 7. Ap. 16. Bry. i: 209. Bér. 6.

INGRES, Jean Auguste Dominique (1780–1867)

VIRG. DEIP. REGN. VOV. LUDOV. XIII . . . [1837] Vow of Louis XIII.

Line engraving: First state. Proof: Before all letters.

Le B. 4. N. ii: 279. Bér. 2. H. 5. Ap. 5.

Calamatta, Luigi—Continued.

INGRES, Jean Auguste Dominique (1780–1867)

MATHIEU LOUIS, COMTE MOLÉ. 1840.

P *Line engraving.* Proof: Before letters.

H. 12. Bér. 32. Ap.

ANTOMARCHI, Francesco (1812–1838)

NAPOLEONE. (DEATH MASK) 1834.

P *Line engraving.* With presentation inscription by engraver.

Bér. 33. N. ii: 279. H. 8. Ap. 21.

Calame, Alexandre (1810–1864) *French School.*

[LE SCHWARTZWALD, SUR LA SCHEIDECK]

Lithograph.

Curtis (Lith.) p. 63.

Caldwall, James (1739–ab. 1790) *English School.*

REINAGLE, Philip (1749–1833)

JOHN NICHOLSON MAPPESIANI BIBLIOPOLII CANT. CUSTOS. 1700. Librarian at Cambridge.

P *Line engraving.*

Le B. 21.

HAMILTON, William (1751–1801)

MRS SIDDONS IN THE TRAGEDY OF THE GRECIAN DAUGHTER.

P *Line engraving.*

Redgr. p. 65.

Callot, Jacques (1592–1635) *French School.*

[LA CÈNE] CHRISTE TUIS EN PASCIS OUES . . . No. 2 of set of seven prints, called "The Great Passion of Our Lord."

Etching.

Meaume, 13. State not described.

Callot, Jacques—Continued.

[COMBAT À LA BARRIÈRE FAICT EN COVR DE LORRAINE LE 14 FEBVRIER, EN L'ANNÉE PRÉSENTE 1627. REPRÉSENTÉ PAR LES DISCOURS ET POËSIE DU SIEUR HENRY HVMBERT. ENRICHY DES FIGVRES DU SIEUR IACQUE CALLOT, ET PAR LUY DÉDIÉ À MADAME LA DUCHESSE DE CHEVVREVSE. A NANCY, PAR SEBASTIEN PHILIPPE, IMPRIMEUR DE SON ALTESSE, 1627.] Set of eleven plates, including frontispiece, for the work published under the above title. Frontispiece representing the alliance of love and the graces to immortalize the name of Madame de Chevreuse.

Etching: First state.

Meaume, 492. Le B. 1195.

ENTRÉE DE MONSEIGNEUR LE PRINCE DE PFALTZBOURG TENANT AU COMBAT.

Etching.

Meaume, 493. Le B. 1200.

ENTRÉE DE MONSIEUR DE MACEY.

Etching.

Meaume, 494. Le B. 1196.

ENTRÉE DES SIEURS DE VRONCOURT, TYLLON ET MARIMONT.

Etching.

Meaume, 495. Le B. 1197.

ENTRÉE DE MONSIEUR DE COUUONGÉ, ET DE MONSIEUR DE CHALABRE.

Etching.

Meaume, 496. Le B. 1198.

CET ENTRÉE EST DE MONSIEUR LE COMTE DE BRIONNE GRAND CHAMBELAN DE SON ALTESSE, REPRESENTANT JASON.

Etching.

Meaume, 497. Le B. 1199.

ENTRÉE DE MONSEIGNEUR HENRŸ DE LORRAINE MARQUIS DE MOŸ, SOUBS LE NOM DE PIRANDRE.

Etching.

Meaume, 498. Le B. 1201.

ENTRÉE DE SON ALTESSE REPRESENTANT LE SOLEIL.

Etching.

Meaume, 499. Le B. 1202.

ENTRÉE DE SON ALTESSE A PIED.

Etching.

Meaume, 500. Le B. 1203.

Callot, Jacques—Continued.

COMBAT A LA BARRIERE.

Etching.

Meaume, 501. Le B. 1204.

(LE BRAS ARMÉ (Meaume 502), which should complete the set, is missing.)

[COMBAT DE QUATRE GALÈRES DU GRAND DUC DE TOSCANE CONTRE DES VAISSEAUX TURCS, EN 1617] M. GALEA PADRONA CHE TORNA . . . N. GALEA STA MARIA MADDELENA E STO STEFANO . . . No. 4 of set of four prints.

Etching: Second state.

Meaume, 553. Le B. 1189–1192.

PARTERRE DV PALAIS DE NANCI. TAILLE EN EAV FORTE ET DEDIE A MADAME LA DVCHESSE DE LORRAINE . . . 1625. CE DESSEIN FAÇONNÉ DES HONNEURS DES PRINTEMPS . . . IAC. CALLOT EXCUDIT NANCIJ.

Etching: First state.

Meaume, 622. H. 17. Le B. 1362.

[LA FOIRE DE LA MADONNA DEL IMPRUNETTA.] SERENISSIMO COSMO MAGNO DUCI ETRURIÆ. NUNDINAS IMPRUNERANAS . . . 1620. With arms. The great fair at Florence. In two parts.

Etching: First state.

Meaume, 625. Le B. 1251. H. 20.

[LES BOHÉMIENS. LE DÉPART] CES PAUURES GUEUX . . . No. 1 of set of four prints.

Etching: Third state.

Meaume, 667. H. 22. Le B. 1278–1281.

[L'AVANT-GARDE] NE UOILÀ PAS DE BRAUES MESSAGERS . . . No. 2 set of four prints.

Etching: Second state.

Meaume, 668. H. 22. Le B. 1278–1281.

[LA HALTE] VOUS QUI PRENEZ PLAISIR . . . No. 3 of set of four prints.

Etching: Second state.

Meaume, 669. H. 22. Le B. 1278–1281.

[LES APPRÊTS DU FESTIN] AU BOUT DU COMTE ILS TREUUVENT . . . No. 4 of set of four prints.

Etching: Second state.

Meaume, 670. H. 22. Le B. 1278–1281.

[VUE DU CHÂTEAU DU LOUVRE. LES DEUX GRANDES VUES DE PARIS.]

Etching: Second state.

Meaume, 713. H. 24. Le B. 1366.

Callot, Jacques—Continued.

VARIE FIGVRE GOBBI DI IACOPO CALLOT FATTO IN FIRENZA LANNO 1616. The hunchbacks or gobbi. Set of 21 prints, including the title. Title.

Etching: First state.

Meaume, 747. Le B. 1040–1060.

[L'HOMME AU GRAND CHAPEAU RABATTU, S'APPRÊTANT À TIRER LE SABRE]

Etching.

Meaume, 748. Le B. 1040–1060.

[L'ESTROPIÉ AU CAPUCHON]

Etching: First state.

Meaume, 749. Le B. 1040–1060.

[LE BOSSU À LA CANNE]

Etching: First state.

Meaume, 750. Le B. 1040–1060.

[L'ESTROPIÉ À LA BÉQUILLE ET À LA JAMBE DE BOIS]

Etching: First state.

Meaume, 751. Le B. 1040–1060.

[L'HOMME AU GROS VENTRE TOMBANT ET AU CHAPEAU À FORME TRÈS-ÉLEVÉE]

Etching: First state.

Meaume, 752. Le B. 1040–1060.

[LE BUVEUR DANSANT VU PAR LE DOS]

Etching: First state.

Meaume, 753. Le B. 1040–1060.

[L'HOMME AU GROS VENTRE RELEVÉ ET AU CHAPEAU À GRANDS BORDS]

Etching: First state.

Meaume, 754. Le B. 1040–1060.

[L'HOMME À L'ÉPÉE ET AU POIGNARD DIRIGÉ À GAUCHE]

Etching: First state.

Meaume, 755. Le B. 1040–1060.

[LE BUVEUR DANSANT VU PAR DEVANT]

Etching: First state.

Meaume, 756. Le B. 1040–1060.

Callot, Jacques—Continued.

[Le bossu vu par derrière avec des boutons sur le dos de sa veste]

Etching: First state.

Meaume, 757. Le B. 1040–1060.

[L'homme aux deux sabres dirigé à droite]

Etching: First state.

Meaume, 758. Le B. 1040–1060.

[Le joueur de violon]

Etching: First state.

Meaume, 759. Le B. 1040–1060.

[L'homme masqué tenant son sabre]

Etching: First state.

Meaume, 760. Le B. 1040–1060.

[L'homme dansant en jouant de la mandoline]

Etching: First state.

Meaume, 761. Le B. 1040–1060.

[Le joueur de vielle]

Etching: First state.

Meaume, 762. Le B. 1040–1060.

[Le joueur du flageolet]

Etching: First state.

Meaume, 763. Le B. 1040–1060.

[Le bancal jouant de la guitare]

Etching: First state.

Meaume, 764. Le B. 1040–1060.

[Le joueur de cornemuse]

Etching: First state.

Meaume, 765. Le B. 1040–1060.

[L'homme dansant en râclant un gril en guise de violon]

Etching: First state.

Meaume, 766. Le B. 1040–1060.

[Le comédien masqué, avec lunettes, et jouant de la guitare]

ching: First state.

eaume, 767. Le B. 1040–1060.

Callot, Jacques—Continued.

[Claude Deruet] Ce fameux Createur de tant de beaux visages . . . A Nancy 1632. With arms.

℘ *Etching:* Second state.

Meaume, 505. Le B. 1238.

Callot, Jacques. *See also* L'ASNE, Michel.

Canale, Gioanantonio. *Called* Canaletto (1697–1768) *Italian School.*

[Vues de Venise]

Etchings. H. 144 mm. B. 213 mm. (plate)

Le B. 13–15 (?)

[Vue prise à Burano]

Etching.

Ale Porte del Dolo.

Etching.

Le B. 2.

Cantarini, Simone. *Called* Il Pesarese (1612–1648) *Italian School.*

[L'enlèvement d'Europe]

Etching: First state.

B. 30. Le B. 29. H. 7. N: ii: 342.

[Le Quos ego.]

Etching: Second state.

B. 29. Le B. 37. H. 6. N. ii: 340.

Canu, Jean Dominique Étienne (1768–) *French School.*

Catherine II.

℘ *Line engraving.*

Bib. Nat. 8687 (40).

Cardelli, Salomone (worked in Russia 1796–1814) *Italian School.*

ORLOVSKIĬ, Aleksandr Osipovich (1777–1832)

[GRAF PLATOV VOĬSKA DONSKAGO VOĬSKOVOĬ ATAMAN.] Count Platov, Commanding General of the Army of the Don.

Line engraving.

Cardon, Anthony (1772–1813) *English School.*

BOZE, Joseph (ab. 1746–1826)

BONAPARTE, ACCOMPAGNÉ DU GENERAL BERTHIER, A LA BATAILLE DE MARENGO, AU MOMENT DE LA VICTOIRE . . . Title also in English. 1802.

Stipple engraving.

Le B. 5. N. ii: 361.

EDRIDGE, Henry (1769–1821)

THE RIGHT HON^ble WILL^m PITT. 1801.

Stipple engraving.

Carmona, Manoel Salvador (1730–1807) *Spanish School.*

RUBENS, Petrus Paulus (1577–1640)

LE FILS DE PAUL RUBENS. 1762.

Line engraving.

H. 9. Ap. 15.

Carpi, Ugo da (ab.1455–1523) *Italian School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[ANANIE TOMBANT MORT. 1518.]

Chiaroscuro: Third state. From three plates.

Le B. 9. N. ii: 375. H. 6.

Carracci, Agostino (1557–1602) *Italian School.*

TITIANI VECELLII PICTORIS CELEBERRIMI AC FAMOSISSIMI VERA EFFIGIES. 1587. Portrait of Titian.

Line engraving: Second state. From Berlin Museum and Von Nagler collections.

B. 154. Le B. 244. H. 20.

CALIARI, Paolo. *Called* Paolo Veronese (1528–1588)

[LE MARIAGE DE STE. CATHERINE] 1582.

Line engraving: First state.

B. 98. Le B. 77. H. 15. N. ii: 393.

Carracci, Annibale (1560–1609) *Italian School.*

[LA VIERGE ACCOMPAGNÉE DE L'ANGE]

Etching: Second state.

B. 7. Le B. 4. N. ii: 388. H. 5.

COPY. Anibal Caracc inventor. Signed F C in reverse in the upper left corner, slightly underneath and to the left of Anibal Caracc.

Etching. Trimmed close.

COPY IN REVERSE, by unknown engraver. Anibal Caracci Invente in upper right corner. Inscription below: Al Molto Ill^{re} Sig^{r} et Pro^{n} Oss^{mo} il Sig. Cavalier Francisco Gualdi Ariminese di V. S. V^{mo} Seruitore Jacomo Stefanoni Dana Da et Dedica. There are slight differences in the wing of the angel and in the shading of the drapery.

Etching.

[LA VIERGE AU CORBEAU BLANC]

Etching. Bartsch attributes this print to Francesco Brizio (1574–1623) after a drawing by Carracci.

B. xviii: 201 (4).

Caspar, Joseph (1799–1880) *German School.*

VECELLI, Tiziano. *Called* Titian (1477–1576)

[LA FILLE DE TIZIANO] 1835.

Line engraving: Second state.

Le B. 17. H. 10. Ap. 18.

Cathelin, Louis Jacques (1739–1804) *French School.*

VANLOO, Louis Michel (1707–1771)

LOUIS LE BIEN AIMÉ. Louis XV.

ℙ *Line engraving:* Second state.

Le B. 12. H. 3.

Chambers, Thomas (ab. 1724–1789) *English School.*

COSWAY, Richard (1740–1821)

[LE CHEVALIER D'ÉON] Charles Geneviève Louis Auguste André Timothée d'Éon de Beaumont, Chevalier d'Éon.

ℙ *Stipple engraving.* Proof: Before letters.

Bib. Nat. 14606 (12).

Champney, J. Wells (1843–1903) *American School.*

A BOY. 1882.

Etching. Proof: Before all letters: Signed by etcher.

A GIRL. 1883.

Etching. Proof: Before all letters: Signed by etcher.

Charlet, Nicolas Toussaint (1792–1845) *French School.*

BONAPARTE GÉNÉRAL EN CHEF. IMPᴱ PAR AUGUSTE BRY . . .

ℙ *Lithograph.* (Last lithograph by Charlet, finished the day before his death, Dec. 29, 1845)

Bér. 1 (18).

[NAPOLÉON AU BIVOUAC]

ℙ *Lithograph.* Proof: Before letters.

Bér. 1 (9).

[NAPOLÉON EN CAMPAGNE]

ℙ *Lithograph.* Proof: Before all letters.

Bér. 1 (11).

Charlet, Nicolas Toussaint—Continued.

L'EMPEREUR. FRAC DE CHASSEUR À CHEVAL. IMPRIMÉ PAR AUGUSTE BRY . . . (CETTE TENUE ÉTAIT CELLE QU'IL AVAIT LE PLUS HABITUELLEMENT.) 23. Napoleon mounted.

ℙ *Lithograph.*

Bér. 218–264 (?)

[NAPOLEON THE NIGHT BEFORE WATERLOO] 1821.

ℙ *Lithograph.* Proof: Before letters.

Charon, Louis François (1783–) *French School.*

MARTINET, Émile (1838–)

LEFEVRE. F. J. LEFÉVRE DUC DE DANTZICK MARCCHAL DE FRANCE . . .

ℙ *Aquatint.*

Chataignier, Alexis (1772–1817) *French School.*

BONAPARTE, PREMIER CONSUL.

ℙ *Stipple engraving.*

Bér. ii: 138.

Chauvel, Théophile Narcisse (1831–) *French School.*

FROMENTIN, Eugène (1820–1876)

[LE CAMP ARABE] [1878]

Lithograph. Proof: Before letters.

Bér. 114.

ROUSSEAU, Pierre Étienne Théodore (1812–1867)

[LE NID DE L'AIGLE] [1880]

Etching. Proof: Before letters. Signed by etcher.

Bér. 92.

DIAZ DE LA PEÑA, Narcisse Virgile (1808–1876)

[L'ORAGE] [1880.]

Etching. Proof: Before all letters. Signed by etcher.

Bér. 90.

Chenu, Pierre (1730–ab. 1780) *French School.*

TENIERS, David, II (1610–1690)

LES HOMMES EN MIGNATURES.

Line engraving.

Le B. 37.

Chevillet, Juste (1729–1802) *French School.*

ZEISIG, Johann Eleazor. *Called* Schenau (1734(1740)–1806)

IMAGE DE LA BEAUTÉ.

Line engraving.

Le B. 70. P. & B. 7.

ZEISIG, Johann Eleazor. *Called* Schenau (1734(1740)–1806)

LEÇON DE BOTANIQUE.

Line engraving.

Le B. 74. H. 4. P. & B. 8.

Chienon (worked early nineteenth century) *French School.*

[L'HABITATION DE NAPOLÉON 1ER À STE. HÉLÈNE]

Etching. Proof: Before all letters.

Chodowiecki, Daniel Nicolaus (1726–1801) *German School.*

THESEUS ERLEGT DEN MINOTHAURUS UND RETTET DIE JUNGEN ATHENIENSER. One of six plates from the Taschenbuch und Almanach . . . by W. G. Becker, 1795. Theseus.

Etching: Second state.

N. ii: 523. P. & B. i: 403. Engelmann, 729.

CIMON, MILTIADES SOHN, BRINGT DIE GEBEINE DES THESEUS NACH ATHEN. 1794. One of six prints from the Taschenbuch und Almanach . . . by W. G. Becker, 1795. Theseus.

Etching: Second state.

N. ii: 523. P. & B. i: 403. Engelmann, 732.

[SUPPER PARTY] Plate cut from book.

Etching.

Chodowiecki, Daniel Nicolaus—Continued.

GOETTINGER TASCHEN CALENDER VOM JAHR 1778. Frontispiece and eleven prints. From Der Fortgang der Tugend und des Lasters.

Etchings.

N. ii: 523. Bry. i: 273. Engelmann, 188, 195A.

COËFFURES DE BERLIN. N. 1. COËFFURE DE NOCES, 2 & 3 COEUR, 4 LAITIERE, 5 LEVER A LA REINE. From the Goettinger Taschen-Calender, 1778.

Etching: Second state.

Engelmann, 195B (b).

COËFFURES DE BERLIN. 1. HERISSON, 2 PETIT BONET, 3 DEMI AJUSTÉ, 4 DORMEUXE, 5 PARURE. From the Goettinger Taschen-Calender, 1778.

Etching: Second state.

Engelmann, 195B (b).

LES ADIEUX DE CALAS, A SA FAMILLE. 1768. JE CRAINS DIEU . . .

Etching: Second plate: Second state (2).

H. 4. N. ii: 521. Engelmann, 48.

ZIETHEN SITZEND VOR SEINEM KÖNIG . . . Frederick II.

Etching: Second state.

Le B. 15. H. 19. Engelmann, 565.

FRIDERICUS MAGNUS REX BORUSSIÆ. 1758.

ℙ *Etching:* Second state.

P. & B. i: 407. Le B. 36. Engelmann, 9.

FRÉDÉRIC II. ROI DE PRUSSE. Reviewing the troops at Potsdam, in 1777.

ℙ *Etching:* Third state.

Bib. Nat. 16649 (81) Engelmann, 200.

KRAUS, Georg Melchior (Johann) (1737–1806)

D. I. W. GÖTHE. [1776] From Allgemeine deutsche Bibliothek.

ℙ *Etching.*

Le B. 30. Engelmann, 166.

Choffard, Pierre Philippe (1730–1809) *French School.*

[CARTE DE LA MARQUISE DES ROLANDS] 1771.

Etching.

P. & B. 107.

Choffard, Pierre Philippe. *See also* LONGUEIL, Joseph de, SAINT-AUBIN, Augustin de, and CHOFFARD, Pierre Philippe.

Church, Frederick Stuart (1842–) *American School.*

[CUPID AND BIRD] 1883.

Etching. Proof: Before all letters.

Claessens, Lambertus Antonius (1764–1834) *Dutch School.*

RUBENS, Petrus Paulus (1577–1640)

[LA DESCENTE DE LA CROIX] [1808.]

Line engraving: First state.

Le B. 5. H. 5. Ap. 4.

RUBENS, Petrus Paulus (1577–1640)

ISABELLE BRANDT, I^e EPOUSE DE P. P. RUBBENS. P. P. RUBBENS PINX. No. 10. IMP^6 PAR DELÂTRE. Isabelle Brant, first wife of P. P. Rubens.

℔ *Stipple engraving.*

Claude Lorrain. *See* GELLÉE, Claude (Lorrain).

Clemens, Johann Friedrich (1749–1831) *German School.*

CUNNINGHAM, Edward Francis. *Called* Calze (ab. 1742–1795)

FRÉDÉRIC LE GRAND, RETOURNANT À SANS=SOUCI APRÉS LES MANOEUVRES DE POTSDAM ACCOMPAGNÉ DE SES GÉNERAUX.

℔ *Line engraving:* Second state.

Le B. 10. N. ii: 569. H. 3. Ap. 5.

SCHRÖDER, Johann Heinrich (1757–1812)

FRIDERICUS WILHELMUS. II. BORUSSORUM REX. 1793.

℔ *Line engraving:* Third state.

Le B. 16. H. 5. Ap. 9.

Clint, George (1770–1854) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

SIR JOSHUA REYNOLDS, KNt. 1799.

ℙ *Mezzotint.*

Cochin, Charles Nicolas, I (1688–1754) *French School.*

COCHIN, Charles Nicolas, II (1715–1790)

DÉCORATION DU BAL MASQUÉ DONNÉ PAR LE ROY . . . À L'OCCASION DU MARIAGE DE LOUIS DAUPHIN DE FRANCE AVEC MARIE THERESE, INFANTE D'ESPAGNE . . . 1745.

Etching.

P. & B. 4.

COCHIN, Charles Nicolas, II (1715–1790)

[DÉCORATION ET DESSEIN DU JEU TENU PAR LE ROY ET LA REINE DANS LA GRANDE GALERIE DE VERSAILLES, À L'OCCASION DU SECOND MARIAGE DU DAUPHIN, LE 9 FÉVRIER 1747]

Etching. Proof: Before all letters.

P. & B. 5.

Cochran, J. (worked middle nineteenth century) *English School.*

HAYTER, Sir George (1792–1871)

VICTORIA. Aug. 10, 1835.

ℙ *Stipple engraving.*

Coclers, Louis Bernard (1740–1817) *Dutch School.*

[YOUNG WOMAN READING BY CANDLE-LIGHT.]

Etching.

Cöln, Johannes von. *See* COLONIA, Johannes de.

Collas, Achille (1795–1859) *French School.*

BARRE, Jean Auguste (1811–1896)

[NAPOLEON AND HIS GENERALS. MEDALLIC PORTRAIT]

Medal ruling.

Collyer, Joseph (1748–1827) *English School.*

RUSSELL, John (1745–1806)

HIS ROYAL HIGHNESS GEORGE PRINCE OF WALES, &c., &c. 1792. With arms.

Stipple engraving.

Le B. 17.

Colman, Samuel (1832–) *American School.*

[THE OLIVE TREES OF THE RIVIERA.]

Etching. Proof: Before all letters: Signed by etcher.

Colonia, Johannes de (Cöln, Johannes von [à Zwolle]) *Also called* The Master of the Weaver's Shuttle.) (worked ab. 1480–1490) *German School.*

[LES VENDEURS CHASSÉS DU TEMPLE]

Line engraving.

Pass. ii: 182 (40). Bry. ii: 752.

[TRAHISON DE JUDAS]

Line engraving.

Pass. ii: 182 (45). Bry. ii: 752.

[PILATE SE LAVE LES MAINS]

Line engraving.

P. ii: 183 (55). Bry. ii: 752.

Coninck, (Koning) Cornelis (1624–1671) *Dutch School.*

IOHANNES CALVINVS, TE NOYON IN PICARDIEN GEBOREN DEN 10 IVL 1509 TE GENEVEN GESTORVEN DEN 27 MEY 1564.

Line engraving.

Bib. Nat. 7812 (62).

Constant, Jean Joseph Benjamin (1845–1902) *French School.*

[EN VUE DE TANGER]

Etching. Proof: Before all letters.

Bér. v: 43.

[PRISONERS DRINKING IN THE DESERT]

Etching. Proof: Before all letters.

[STREET SCENE IN CAIRO]

Etching. Proof: Before all letters.

Cooper, Robert (worked ab. 1811–1836) *English School.*

MARY QUEEN OF SCOTS. 1818.

Stipple engraving.

DAVID, Jacques Louis (1748–1825)

NAPOLEON BUONAPARTE. 1815.

Chalk and stipple engraving.

Coqueret, Pierre Charles (1761–1824) *French School.*

LEDRU, Hilaire (1769–1840)

BUONAPARTE. Head the same as that painted by Rusca and engraved by Hodges.

Mezzotint.

Corbutt, Charles. *See* PURCELL, Richard.

Coriolano, Bartolommeo (ab. 1599–ab. 1676) *Italian School.*

RENI, Guido (1575–1642)

[La Vierge avec l'enfant Jésus] Iesvs Maria. 1630.

Chiaroscuro from three plates.

B. xii: 53 (7?). Le B. 2. N. iii: 85.

Corsi (worked early nineteenth century) *Italian School.*

STEUBEN, C. G. H. A. F. L., Baron de (1788–1856)

Morte di Napoleone Il 5 Maggio, 1821.

Line engraving.

Cort, Cornelis (1530–1578) *Italian School.*

CLOVIO, Giorgio Giulio (1498–1578)

[S. Georges tuant le dragon] 1577.

Line engraving.

Le B. 97. N. iii: 126.

Costa, Annibale. *See* TOSCHI, Paolo, COSTA, Annibale, and MARGOTTI, L.

Couché, François Louis. *See* BOVINET, Edme, and COUCHÉ, François Louis.

Courtry, Charles Jean Louis (1846–1898) *French School.*

RYN, Rembrandt Harmensz van (1606–1669)

[Holy Family] 1888.

Etching. Proof: Before letters: On vellum: Signed by etcher.

MARCKE, Émile van (1827–1890)

[Cattle piece]

Etching. Proof: Before letters: Signed by etcher.

Courtry, Charles Jean Louis—Continued.

MEISSONIER, Jean Louis Ernest (1815–1891)

[A CAVALIER] [1886]

Etching. Proof: Before letters: On vellum: Signed by etcher.

TROYON, Constant (1810–1865)

[EN NORMANDIE] 1875.

Etching. Proof: Before letters: Signed by etcher.

Bér. 21.

LAURENS, Jean Paul (1838–)

[L'ÉTAT-MAJOR AUTRICHIEN DEVANT LE CORPS DE MARCEAU]

Etching. Signed artist proof.

Bér. 38.

Cousins, Samuel (1801–1887) *English School.*

RENI, Guido (1575–1642)

BEATRICE CENCI. 1835.

Mezzotint and stipple engraving. Signed by the engraver.

ALLSTON, Washington (1779–1843)

SAMUEL TAYLOR COLERIDGE, AGED 42. 1854.

Mezzotint and stipple engraving.

Gray Coll. p. 77.

WINTERHALTER, Franz Xaver (1806–1873)

[L'IMPÉRATRICE EUGÉNIE] [1856]

Mezzotint and stipple engraving. Signed by engraver.

Bér. v: 78.

WINTERHALTER, Franz Xaver (1806–1873)

[NAPOLEON III] [1856]

Mezzotint and stipple engraving. First mezzotint working proof. Signed by engraver.

Bér. v: 78.

HOGARTH, William (1697–1764)

[MISS RICH] 1877.

Mezzotint and stipple engraving. Proof: Before letters. Signed by engraver.

Cousins, Samuel—Continued.

BURBAGE, Richard (?) (1567?–1619)

WILLIAM SHAKESPEARE. 1849. After the Chandos portrait (attributed to Richard Burbage)

Mezzotint and stipple engraving.

Nat. Por. Gal., p. 397. Gray Coll., p. 78.

LANDSEER, Sir Edwin Henry (?) (1802–1873)

[THE SUTHERLAND CHILDREN] 1810.

Line and mezzotint engraving. Proof: Before title.

Gray Coll., p. 78.

[SAME]

First mezzotint working proof.

[SAME]

First of second proving since mezzotinto.

[SAME]

Fourth working proof.

WINTERHALTER, Franz Xaver (1806–1873)

[VICTORIA, QUEEN OF GREAT BRITAIN AND IRELAND, PRINCE ALBERT AND THEIR CHILDREN] 1850.

Line and mezzotint engraving. Proof: Before title.

LEFÈVRE, Robert (1756–1830)

[NAPOLEON]

Mezzotint and stipple engraving. Proof: Before letters.

Cousins, Samuel. *See also* WALKER, William and COUSINS, Samuel.

Cranach, Lucas, I (1472–1553) *German School.*

[ADAM ET EVE DANS LE PARADIS] 1509.

Woodcut. Early impression before crack in block.

B. 1wd. Le B. 8. H. 8. N. iii: 184. Bry. i: 327.

[S. ANTOINE TRANSPORTÉ EN L'AIR PAR LES DÉMONS] 1506.

Woodcut.

B. 56wd. Le B. 86. H. 14. N. iii: 184. Bry. i: 327.

Cranach, Lucas, I—Continued.

[S. CHRISTOPHE. 1506.]

Chiaroscuro of two plates. Proof from one plate. Without date.

B. 58wd. Le B. 12. H. 15. N. iii: 184. Bry. i: 327.

[LA PÉNITENCE DE CHRISOSTOME] 1509.

Line engraving.

B. 1. Le B. 1. H. 1. Pass. iv: 5 (1). N. iii: 183. Bry. i: 327

[UN TOURNOI] 1506.

Woodcut.

B. 124wd. Le B. 138. H. 21. N. iii: 186.

[UNE FEMME ASSISE AU PIED D'UN ARBRE, PRÉSENTANT UNE BOUTEILLE À UN SOLDAT] 1509.

Woodcut.

B. 122wd. Le B. 136.

[LES RÉFORMATEURS LUTHER ET HUSS EXERÇANT LA FONCTION DE LA COMMUNION ENVERS PLUSIEURS PRINCES DE LA MAISON DE SAXE]

Woodcut.

B. 152wd. Pass. iv: 8 (152). N. iii: 185.

D. MAR. LUTH. Martin Luther. 1520.

Woodcut from book dated 1523, with text upon verso . . . Aber mitalle disem preyss . . . gesegnet hat. MDXXIII.

Cross, Thomas (flourished ab. 1645–1685) *English School.*

VASCO DE GAMA.

Line engraving.

Cruikshank, George (1792–1878) *English School.*

VERNET, Antoine Charles Horace (1758–1836)

NAPOLEON'S DECISIVE VICTORY OVER THE AUSTRIANS, AT THE BATTLE OF MARENGO.

Aquatint.

Cunego, Domenico (1727–1794) *Italian School.*

CUNNINGHAM, Edward Francis. *Called* Calze (ab. 1742–1795)

FREDERIC. II. ROI DE PRUSSE. 1786.

Mezzotint.

Le B. 68. H. 23. N. iii: 221. P. & B. iii: 729.

Custos, Dominicus (1560?–1612) *German School.*

ALHIERIVS.SVLTAN.TARTARORVM.REX.aº 1599. AVDIUÊRE TUI ROMAM . . . M. HA. Sultan Alhierius, King of Tartary.

Line engraving.

Cuyp, Aelbert (1620–1691) *Dutch School.*

VI STUKS KOITJES GEËTST DOOR A: CUYP. A series of studies of cattle—six plates and title-page.

Etchings. Title-page by another etcher.

Le B. ii: 79. H. 1.

D

Dalcò, Antonio (1810?–) *Italian School.*

ANDREA d'Agnolo. *Called* Andrea del Sarto (1486–1531)

[SALVATOR MUNDI. 1833]

Line engraving: Second state.

Le B. 2. H. 3. Ap. 3.

Dalcò, Antonio. *See also* TOSCHI, Paolo, and DALCÒ, Antonio.

Dalen, Cornelis van (1620–1665) *Flemish School.*

VECELLI, Tiziano. *Called* Titian (1477–1576).

[PIETRO ARETINO]

Line engraving: First state.

H. 8. Le B. 19. N. iii: 248. Dutuit iv: 99.

Dalen, Cornelis van—Continued.

NASON, Pieter (1612–af. 1680)

[CHARLES II., KING OF ENGLAND.]

Line engraving: First state.

Bry. i: 345. H. 12.

Damman, Benjamin Auguste Louis (1835–) *French School.*

MILLET, Jean François (1814–1875)

[LA PETITE BERGÈRE] 1885.

Etching. Proof: Before all letters. Signed by etcher.

Bér. 4.

Danguin, Jean Baptiste (1823–1894) *French School.*

VANNUCCI, Pietro. *Called* Pietro Perugino (1446–1523)

[THE ASCENSION. 1846]

Line engraving. Proof: Before all letters. Signed by engraver.

Bér. 2. H. 1. Ap. 2.

Daubigny, Charles François (1817–1878) *French School.*

[L'ÂNE À L'ABREUVOIR] 1851.

Etching and aquatint. Proof: Before letters. Etcher's name and address in scratched letters. One of a set of 21 prints, "Cahiers d'Eaux-fortes."

Bér. 6 (64)

[LES CERFS SOUS BOIS] [1851]

Etching. Proof: Before letters. Etcher's name and address faintly scratched. One of a set of 21 prints, "Cahiers d'Eaux-fortes."

Bér. 6 (75)

[LE GUET DU CHIEN] [1851]

Etching. Proof: Before letters. Etcher's name in scratched letters. One of a set of 21 prints, "Cahiers d'Eaux-fortes."

Bér. 6 (82)

Daubigny, Charles François—Continued.

[Le gué] 1865.

Etching. Proof: Before letters. Etcher's name in scratched letters. Marked in pencil, "Épreuve unique."

Bér. 7 (108)

[L'arbre aux corbeaux] 1867.

Etching. Proof: Before letters. Etcher's name and date scratched in.

Bér. 7.

Daullé, Jean (1709–1763) *French School.*

TOCQUÉ, Louis (1696–1772)

Marie Princesse de Pologne, Reine de France & de Navarre.

Line engraving.

H. 32. Didot (Portraits) 336.

D'Avignon, Francis (worked 1843–1860) *American School.*

J. C. Calhoun. 1850.

Lithograph. From daguerreotype by Brady.

Millard Fillmore. 1850.

Lithograph. From daguerreotype by Brady.

Davis (Le Davis), Edward (1640–1684) *English School.*

CASPERS, John Baptist (worked late seventeenth century)

Serenissima Catharina Mag: Brit: Fran: & Hiber: Regina. &c. Catherine, Queen of England, wife of Charles II.

Line engraving.

Bry. ii: 34.

De Blois, Abraham. *See* BLOIS, Abraham de.

Debucourt, Philibert Louis (1755–1832) *French School.*

VERNET, Émile Jean Horace (1789–1863)

LE RADEAU. 1807. ENTREVUE DE LL. MM. L'EMPEREUR DES FRANÇAIS ET L'EMPEREUR DE RUSSIE SUR LE NIÉMEN LE 25 JUIN 1807 . . .

Aquatint.

De Colonia, Johannes. *See* COLONIA, Johannes de.

Dei, Matteo di Giovanni (?) (worked end fifteenth century) *Italian School.*

[LA CONVERSION DE ST. PAUL] [ab. 1480]

Niello. Modern restrike.

Dutuit i, 2d part: 66 (356) Pass. i: 278 (139) Duchesne (Nielles) 139.

Delacroix, Ferdinand Victor Eugène (1798–1863) *French School.*

LION DE L'ATLAS.

Lithograph: Second state.

Bér. v: 163. Curtis (Lith.), 70.

TIGRE ROYAL.

Lithograph: First state

Bér. v: 163. Curtis (Lith.), 70.

Delaram, Francis (1590–1627) *English School.*

THE MIGHTIE PRINCESSE MARIE BY THE GRACE OF GOD QUEENE OF ENGLAND FRANCE AND IRELAND &C. UERA EFFIGIES, MARIÆ, D. G. ANGLIÆ, FRANCIÆ, ET HIBERNIÆ, REGINÆ. With arms. Queen Mary I., holding the "Suplicatio[n] of Tomas Hongar."

¶ *Line engraving:* Second state.

Le B. 9. H. 12

De Later, Jacob. *See* LATER, Jacob de.

Delauney, Alfred Alexandre (1830–) *French School.*

[CATHEDRAL AT ROUEN] 1885.

Etching. Remarque proof: On parchment: Signed by etcher.

Bér. 304.

Delff, Willem Jacobsz (1580–1638) *Dutch School.*

MIEREVELT, Michiel Jansz (1567–1641)

SRENIS^MUS POTENTISS^QE PRINCEPS, AC DOMINUS GUSTAVUS ADOLPHUS. . . . . CUM DEO ET VICTRICIBUS ARMIS. 1633. Gustavus Adolphus, King of Sweden.

Line engraving.

N. iii: 326. Le B. 50. H. 1. Bib. Nat. 19923 (64).

MYTENS, Daniel, I. (bef. 1600–ab. 1656)

SERENISSIMÆ, POTENTISSIMÆ, EXCELLENTISSIMÆQE PRINCIPIS, HENRICA MARIA. . . . . Servir a Dieu c'est regner. 1633. Henrietta Maria, Queen of England.

Line engraving.

Le B. 9.

Della Bella, Stefano. *See* BELLA, Stefano della.

Delpech, François Séraphine (1778–1825) *French School.*

LA PRINCESSE BORGHÈSE. PAULINE.

Lithograph.

Bib. Nat. 5632 (3).

Dente, Marco. *Called* Marco da Ravenna (ab. 1450–1527) *Italian School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA SAINTE VIERGE À LA LONGUE CUISSE] ANT. SAL. EXC.

Line engraving.

Le B. 5. J. ii: 245. B. 58.

Dente, Marco—Continued.

ANONYMOUS.

[L'AUTEL D'HERCULE]. After an antique bas-relief.

Line engraving. Reproduction.

Pass. vi: 90 (133)

SANZIO, Raffaello. *Called* Raphael (1483–1520) or GIANNUZZI, Giulio di Filippo dei. *Called* Giulio Romano (1493–1546)

[LA BATAILLE]

Line engraving.

B. 420. Le B. 51. J. ii: 252.

Dequevauvillier, François Jacques (1783–) *French School.*

HOLBEIN, Hans, II (1497–1543)

PORTRAIT D'ÉRASME.

Line engraving: Third state.

H. 2. Ap. 21.

DESNOYERS, Baron Auguste Gaspard Louis Boucher (1779–1857)

JEFFERSON. DÉDIÉ AU GENERAL LAFAYETTE.

Line engraving: Third state. On India paper.

H. 6. Ap. 22.

[SAME.]

On plain paper.

Dequevauvillier, Nicolas Barthélemi François (1745–1807) *French School.*

LAFRENSEN (LAVREINCE), Nicolaus (1737–1808)

L'ASSEMBLÉ AU SALON. 1783.

Line engraving: Second state.

Le B. 3. Ap. 2.

Desmoulin, Fernand (1833–) *French School.*

[VICTOR HUGO.]

Etching. Remarque proof: Signed by etcher. Remarque, a portrait of the etcher.

Desnoyers, Auguste Gaspard Louis Boucher (1779–1857) *French School.*

POUSSIN, Nicolas (1593–1665)

ELIEZER ET REBECCA. ELIEZER, SERVITEUR D'ABRAHAM . . .

Line engraving: Second state

Le B. 2. Ap. 1. H. 1.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

LA VISITATION . . . [1824]

Line engraving: Second state.

Le B. 3. Ap. 2. H. 14.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

LA BELLE JARDINIÈRE DE FLORENCE. [1841]

Line engraving: Third (?) state. With presentation inscription by the engraver.

Bér. 3. Ap. 4. Le B. 13. H. 4. Chal. du Louvre, 504.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

LA VIERGE DE LA MAISON D'ALBE . . . [1827]

Line engraving: Third state.

Bér. 10. Le B. 8. H. 9. Ap. 9.

VINCI, Leonardo da (1452–1519)

LA VIERGE AUX ROCHERS . . .

Line engraving: Fourth state.

Bér. 18. Le B. 14. H. 2. Ap. 6.

RICHARD, Fleury François (1777–1852)

FRANÇOIS 1er MONTRE À MARGUERITE REINE DE NAVARRE . . . LE DISTIQUE QU'IL VIENT DE TRACER . . . [1817]

Line engraving: Third state.

Bry. i: 166. Le B. 65. H. 23. Ap. 26.

GÉRARD, Baron François Pascal Simon (1770–1837)

S. M. LE ROI DE ROME. François Joseph Charles, King of Rome.

Line engraving.

Bér. 31. Le B. 68. Ap. 42.

GÉRARD, Baron François Pascal Simon (1770–1837)

[FRANÇOIS JOSEPH CHARLES, DUC DE REICHSTADT.]

Line engraving. Proof: Before all letters.

Desnoyers, Auguste Gaspard Louis Boucher—Continued.

ANONYMOUS.

[MARIE-LOUISE, ARCHIDUCHESSE D'AUTRICHE, IMPÉRATRICE DES FRANÇAIS, REINE D'ITALIE.]

Line engraving. Proof: Before all letters.

Bér. 30.

GÉRARD, Baron François Pascal Simon (1770–1837)

CHARLES MAURICE DE TALLEYRAND-PERIGORD, PRINCE DE BÉNÉVENT, VICE GRAND ELECTEUR, &ª &ª &ª.

Line engraving: Third state.

Bér. 32. Le B. 71. Ap. 44. H. 29.

Desrochers, Étienne Johandier (1693–1741) *French School.*

WENTZEL, Johann Friedrich (ab. 1660–1729)

FRIDERICUS. REX. PRUSSIÆ EL. BR. Frederick I., King of Prussia, Elector of Brandenburg.

Line engraving.

Bib. Nat. 16648 (22).

PIERRE ALEXEOWITS CZAR ET GRAND DUC DE MOSCOVIE NÉ EN 1672. POUR AFRANCHIR MON NOM . . . Peter the Great.

Line engraving.

Desvachez (Devachez), David Joseph (1822–af. 1867) *French School.*

SANDOZ-ROLLIN, Baron de (worked ab. 1789–1802)

MADAME DE LA FONTAINE.

Line engraving: Fourth and finished state.

Bér. v: 207.

[SAME]

Line engraving: First state. Proof: Before letters, without border.

[SAME]

Line engraving: Second state. Proof: Before letters, with border.

[SAME]

Line engraving: Proof: Before letters, with border shaded.

Detaille, Édouard Jean Baptiste (1848–) *French School.*

[Un cuirassier] 1875.

Etching.

Bér. 1.

[Same]

[Trompette de chasseurs à cheval] 1874.

Etching. Proof: Before all letters.

Bér. 1.

Deutsch, Hans Rudolf Manuel (1525–1571) *German School*

Erasmus de Rotterdam.

ℙ *Woodcut.*

B. 18. Le B. 19.

Dick, Archibald L. (1805–1865) *American School.*

KNIGHT, John Prescott (1803–1881)

Lord Viscount Nelson Duke of Bronte, &c. &c.

ℙ *Line engraving.*

Dickinson, William (1746–1823) *English School.*

LAUER, Nicolaus (worked ab. 1790–1820)

Frederic William III^p King of Prussia. 1798.

ℙ *Mezzotint.*

LAUER, Nicolaus (worked ab. 1790–1820)

Louisa, Queen of Prussia. 1798.

ℙ *Mezzotint.*

PINE, Robert Edge (1742–1790)

Miss Nailer in the Character of Hebe. 1770.

ℙ *Mezzotint.*

Le. B. 29. S. 53.

Dickinson, William—Continued.

GROS, Baron Antoine Jean (1771–1835)

NAPOLÉON BONAPARTE, PREMIER CONSUL DE LA RÉPUBLIQUE FRANÇAISE.

Mezzotint.

Didier, Adrien (1838–) *French School.*

HOLBEIN, Hans, II (1497–1543)

[ANNE OF CLEVES.]

Line engraving. Proof: Before letters. With dedication inscription by engraver.

Bér. 24.

Dien, Claude Marie François (1787–1865) *French School.*

MME ROLAND.

Line engraving.

Bér. 48. Didot (Portraits) 397.

Dietrich, Christian Wilhelm Ernst (1712–1774) *German School.*

[LE CHANTEUR EN FOIRE] 1740.

Etching: Second state.

Le B. 61.

[LE MARCHAND DE TABLETTERIE] 1741.

Etching.

Le B. 64. N. iii: 395.

[LE RÉMOULEUR] 1741.

Etching: First state: Before feather in man's hat.

Le B. 63. N. iii: 395.

[SCENE OUTSIDE OF A WALLED PORT OR TOWN. VESSELS IN THE HARBOR] 5. D.

Etching.

Dietrich, Johann Georg (1684–1752) *German School.*

CRANACH, Lucas, I (1472–1553)

ROMA ORBEM DOMINT ROMAM . . . LUC CRANACH, PINXIT . . . JOHAN DIERICKS SCULPSIT
Luther and Melanchthon.

Line engraving.

Dixon, John (1740–1780) *English School.*

STUBBS, George (1724–1806)

A TIGRESS. 1773.

Mezzotint: Third state.

Le B. 1. H. 4.

ZAUFFELY, Johann. *Called* Zoffany (1733–1810)

[DAVID GARRICK AS ABEL DRUGGER] 1776.

Mezzotint. Proof: Before title.

Le B. 13. Bib. Nat. 17584 (7).

Dobie, James (contemp.) *English School.*

COPE, Charles West (1811–1890)

[A MIDNIGHT ALARM. 1885.]

Etching. Remarque proof: Signed by artist and engraver.

Dolendo, Zacharias (1561– ab. 1590) *Dutch School.*

GVILELM. D. G. PR. AVRAICÆ. COMES. NASSAVIÆ, &C. ÆT. AN. XLVIII. A°CICLXXXI.
William the Silent, Prince of Orange. Aged 48.

Line engraving. Collector's mark "F."

Le B. 10. N. iii: 434.

Doo, George Thomas (1800–1886) *English School.*

LAWRENCE, Sir Thomas (1769–1830)

NATURE. 1829.

Line engraving. Proof: From the Ashland collection.

Ap. 14.

WILKIE, Sir David (1785–1841)

[JOHN KNOX PREACHING BEFORE THE LORDS OF THE CONGREGATION, JUNE 10, 1557] 1838.

Line engraving. Proof. Before title.

Ap. 8.

[SAME.]

Line engraving. Trial proof. Apr. 3, 1835.

PICKERSGILL, Henry William (1782–1875)

CUVIER. 1840.

℘ *Line engraving.*

Ap. 22.

LAWRENCE, Sir Thomas (1769–1830)

THE EARL OF ELDON. 1828.

℘ *Line engraving*: Second state. India paper.

Ap. 24.

LAWRENCE, Sir Thomas (1769–1830)

THE CHILD WITH FLOWERS . . . PORTRAIT OF LOUISA GEORGINA AUGUSTA ANNE MURRAY. 1834.

℘ *Line engraving.*

Ap. 20.

Dormier, Alexandre Charles. *See* HENRIQUEL-DUPONT, Louis Pierre, and DORMIER, Alexandre Charles.

Douas (worked early nineteenth century) *French School.*

BUGUET, Henri (1761–ab. 1833)

JOSEPHINE IMPÉRATRICE DES FRANÇAIS. ET REINE D'ITALIE . . .

℘ *Stipple engraving.*

Douas (worked early nineteenth century) and **Duthé** (worked 1800–1840) *French School.*

ANONYMOUS.

JOSEPHINE IMPÉRATRICE DES FRANÇAIS ET REINE D'ITALIE . . .

Stipple engraving.

DESBORDES, Valmore (1785–1859)

LOUIS NAPOLÉON ROI DE HOLLANDE, FRERE DE L'EMPEREUR. CONNÉTABLE DE L'EMPIRE FRANÇAIS . . .

Stipple engraving.

Drevet, Claude (1705–1781) *French School.*

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

PHILIPPUS LUDOVICUS COMES A SINZENDORF. [1730]

Line engraving: Fourth state.

Le B. 14. Didot (Les Drevet) 15.

Drevet, Pierre (1663–1738) *French School.*

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

[NICOLAS BOILEAU-DESPRÉAUX]

Line engraving. Proof: Before all letters. From the Rev. J. Burleigh James collection.

Didot (Les Drevet) 24. Didot (Portraits) 410. Le B. 26.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

LOUIS DAUPHIN DE FRANCE. [1701]

Line engraving: Second state.

P. & B. 33. Didot (Les Drevet) 56. Le B. 62.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

[LOUIS DE FRANCE, DUC DE BOURGOGNE] [1707] With arms.

Line engraviny. Proof: Before all letters. State not mentioned in Didot. From the collection of Francis Xavier Lousbergs.

Didot (Les Drevet) 57. Didot (Portraits) 436. Le B. 31. N. iii: 476. H. 10. Bib. Nat. 6053 (60)

Drevet, Pierre—Continued.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

LUDOVICUS MAGNUS FRANCIÆ ET NAVARRÆ REX CHRISTIANISSIMUS [1704]

Line engraving: Fifth state.

P. & B. 31. Didot (Les Drevet) 53. Le B. 61.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

LOUIS LE GRAND. [1712]

Line engraving: Third state.

P. & B. 32. Le B. 60. Didot (Les Drevet) 55.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

DON PHELIPE V. POR LA GRACIA DE DIOS REY DE LAS ESPANAS. [1702] Philip V., of Spain.

Line engraving: First state.

Le B. 51. P. & B. 41. Didot (Les Drevet) 41.

Drevet, Pierre Imbert (1697–1739) *French School.*

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

JACOBUS BENIGNUS BOSSUET EPISCOPUS MELDENSIS COMES CONSISTORIANUS . . . 1723. With arms. Jacques Bénigne Bossuet, Bishop, etc.

Line engraving: Fourth state

Le B. 19. P. & B. 61. Didot (Les Drevet) 12. Bib. Nat. 5768 (35)

COYPEL, Charles Antoine (1694–1752)

ADRIENNE LE COUVREUR. C'EST PEU DE VOIR ICY . . . In the part of Cornelia.

Line engraving: Third state.

P. & B. 70. Le B. 31. Didot (Les Drevet) 24.

COYPEL, Charles Antoine (1694–1752)

LUDOVICUS DUX AURELIANENSIUM. Louis, Duc d'Orléans, son of the Regent. With arms.

Line engraving: First state: Before letters.

Le B. 38. Didot (Les Drevet) 21.

Dubouchet, Henri Joseph (1833–) *French School.*

GÉRARD, Baron François Pascal Simon (1770–1837)

[MME. REGNAULT DE ST. JEAN D'ANGÉLY]

Line engraving. Proof: Before all letters.

Bér. vi: 61.

Duclos, Antoine Jean (1742–1795) *French School.*

DESFOSSES, Vicomte Charles Henri (1764–)

[LA REINE ANNONÇANT À MME. DE BELLEGARDE DES JUGES, ET LA LIBERTÉ DE SON MARI, EN MAI, 1777] 1779.

Mixed engraving. Proof: Before letters.

P. & B. 1.

Duclos, Antoine Jean. *See also* HELMAN, Isidore Stanislas.

Dürer, Albrecht (1471–1528) *German School.*

[ADAM ET EVE] 1504.

Line engraving: Second state of the finished plate.

B. 1. H. (Dürer) 116. R. 55. M. (Dürer) 38. K. 34.

[LA NATIVITÉ] 1504. The print which Dürer called "Christmas."

Line engraving: Water-mark.

B. 2. H. (Dürer) 127. R. 54. M. (Dürer) 37. K. 35.

[L'HOMME DE DOULEURS] 1509.

Line engraving.

B. 3. H. (Dürer) 139. R. 92. M. (Dürer) 50. K. 46.

[JÉSUS CHRIST EN PRIÈRES AU MONT DES OLIVES] 1508.

Line engraving. From the Camesina collection, and also with mark of unknown collector.

B. 4. H. (Dürer) 155. R. 93. M. (Dürer) 51. K. 47.

Dürer, Albrecht—Continued.

[Jésus Christ saisi par les Juifs] 1508.

Line engraving. From the A. Artaria collection.

B. 5. H. (Dürer) 173. R. 94. M. (Dürer) 52. K. 48.

[Jésus Christ devant Caïphe] 1512.

Line engraving.

B. 6. H. (Dürer) 189. R. 95. M. (Dürer) 53. K. 49.

[Jésus Christ amené à Pilate] 1512.

Line engravving. From the A. Artaria collection.

B. 7. H. (Dürer) 208. R. 96. M. (Dürer) 54. K. 50.

[Same]

[La flagellation] 1512.

Line engraving. From the A. Artaria collection.

B. 8. H. (Dürer) 229. R. 97. M. (Dürer) 55. K. 51.

[Le couronnement d'épines] 1512.

Line engraving. From the A. Artaria collection.

B. 9. H. (Dürer) 245. R. 98. M. (Dürer) 56. K. 52.

[L'ecce homo] 1512.

Line engraving. From the A. Artaria collection. Also stamp of unknown collector.

B. 10. H. (Dürer) 265. R. 99. M. (Dürer) 57. K. 53.

[Pilate se lavant les mains] 1512.

Line engraving. From the A. Artaria collection.

B. 11. H. (Dürer) 282. R. 100. M. (Dürer) 58. K. 54.

[Le portement de croix] 1512.

Line engraving. From the A. Artaria collection.

B. 12. H. (Dürer) 302. R. 101. M. (Dürer) 59. K. 55.

[Jésus Christ à la croix] 1511.

Line engraving. Stamp of unknown collector.

B. 13. H. (Dürer) 320. R. 102. M. (Dürer) 60. K. 56.

[La descente de croix] 1507.

Line engraving. From the A. Artaria collection.

B. 14. H. (Dürer) 358. R. 103. M. (Dürer) 61. K. 57.

Dürer, Albrecht—Continued.

[JÉSUS CHRIST MIS AU TOMBEAU] 1512.

Line engraving. Stamp of unknown collector.

B. 15. H. (Dürer) 377. R. 104. M. (Dürer) 62. K. 58.

[LA DESCENTE AUX LIMBES] 1512.

Line engraving.

B. 16. H. (Dürer) 338. R. 105. M. (Dürer) 63. K. 59.

[LA RÉSURRECTION] 1512.

Line engraving. Stamp of an unknown collector.

B. 17. H. (Dürer) 394. R. 106. M. (Dürer) 64. K. 60.

[S. PIERRE ET S. JEAN GUÉRISSANT LE BOITEUX À LA PORTE DU TEMPLE] 1513.

Line engraving. From collection of A. Artaria.

B. 18. H. (Dürer) 412. R. 107. M. (Dürer) 65. K. 61.

[JÉSUS CHRIST EN PRIÈRES AU JARDIN DES OLIVES] 1515.

Etching on iron. Supposed to have been the earliest etching on this material. Stamp: F. Unterberger, Innsbruck.

B. 19. H. (Dürer) 425. R. 212. M. (Dürer) 81. K. 82.

[SAME]

Watermark of the crown. From the Fisher collection.

[L'HOMME DE DOULEURS, AUX BRAS ÉTENDUS]

Line engraving. Bull's head watermark.

B. 20. H. (Dürer) 450. R. 90. M. (Dürer) 26. K. 18.

[L'HOMME DE DOULEURS, AUX MAINS LIÉES] 1512.

Dry-point. Dürer's second dry-point plate.

B. 21. H. (Dürer) 445. R. 195. M. (Dürer) 64. K. 64.

[JÉSUS CHRIST EXPIRANT SUR LA CROIX] Called THE LITTLE CRUCIFIXION. 1508.

Line engraving.

B. 24. H. (Dürer) 426. R. 119. M. (Dürer) 46. K. 45.

[LA FACE DE JÉSUS CHRIST] 1513. The Sudarium displayed by two angels.

Line engraving.

B. 25. H. (Dürer) 467. R. 202. M. (Dürer) 70. K. 68.

[S. ANNE ET LA JEUNE VIERGE] Between 1486–1500.

Line engraving. From the Buccleuch sale.

B. 29. H. (Dürer) 483. R. 44. M. (Dürer) 28. K. 25.

Dürer, Albrecht—Continued.

[La Vierge aux cheveux longs, liés avec une bandelette]

Line engraving.

B. 30. H. (Dürer) 489. R. 9. M. (Dürer) 18. K. 8.

[La Vierge allaitant l'enfant Jésus] Copy by Jan Wierix.

Line engraving.

B. 34. H. (Dürer) 564. R. 52. M. (Dürer) 36. K. 29.

[La Vierge assise, embrassant l'enfant Jésus] 1513.

Line engraving.

B. 35. H. (Dürer) 599. R. 201. M. (Dürer) 68. K. 67.

[La Vierge donnant le sein à l'enfant Jésus] 1512.

Line engraving.

B. 36. H. (Dürer) 576. R. 232. M. (Dürer) 88. K. 90.

[La Vierge couronnée par un ange] 1520.

Line engraving.

B. 37. H. (Dürer) 537. R. 236. M. (Dürer) 92. K. 94.

[La Vierge avec l'enfant Jésus emmailloté] 1520.

Line engraving. From the Artaria collection.

B. 38. H. (Dürer) 585. R. 237. M. (Dürer) 93. K. 95.

[La Vierge assise au pied d'une muraille] 1514.

Line engraving. From the collection of Karl Edward von Liphart.

B. 40. H. (Dürer) 610. R. 205. M. (Dürer) 71. K. 75.

[La Vierge à la poire] Without the date [1511]

Line engraving.

B. 41. H. (Dürer) 621. R. 194. M. (Dürer) 53. K. 63.

[La sainte famille au papillon] Between 1494–1500.

Line engraving.

B. 44. H. (Dürer) 643. R. 3. M. (Dürer) 3. K. 2.

[La Vierge à la porte] 1520. This print has been attributed to Dürer, but according to Thausing, is by Egidius Sadeler, while Passavant thinks it is by Marcantonio. From the Amsterdam Museum sale of duplicates, May 2, 1882. Also has Königliche Museen, Berlin, and Baron C. F. L. F. von Rumohr's stamps.

Line engraving.

B. 45. H. (Dürer) 2283. R. 2 (ap) M. (Dürer) 108. K. 104.

Plate II

St. Jerome in His Study

By Albrecht Dürer

Dürer, Albrecht—Continued.

[S. PHILIPPE] 1526.

Line engraving. From the Fisher collection.

B. 46. H. (Dürer) 652. R. 264. M. (Dürer) 101. K. 80.

[S. BARTHÉLEMY] 1523.

Line engraving. From the Fisher collection.

B. 47. H. (Dürer) 659. R. 251. M. (Dürer) 96. K. 79.

[S. THOMAS] 1514.

Line engraving. From the Fisher collection.

B. 48. H. (Dürer) 667. R. 207. M. (Dürer) 75. K. 76.

[S. SIMON] 1523.

Line engraving.

B. 49. H. (Dürer) 678. R. 252. M. (Dürer) 97. H. 78.

[S. CHRISTOPHE] 1521. With the head turned to the right.

Line engraving.

B. 52. H. (Dürer) 715. R. 246. M. (Dürer) 94. K. 97.

[S. GEORGE À PIED] Monogram on a tablet, but no date; about 1508.

Line engraving. From the Buccleuch sale.

B. 53. H. (Dürer) 737. R. 121. M. (Dürer) 31. K. 43.

[S. GEORGE À CHEVAL] 1508.

Line engraving.

B. 54. H. (Dürer) 746. R. 120. M. (Dürer) 43. K. 42.

[S. SÉBASTIEN ATTACHÉ À UN ARBRE] No date, but between 1486 and 1500.

Line engraving.

B. 55. H. (Dürer) 787. R. 16. M. (Dürer) 27. K. 19.

[S. EUSTACHE] Called also ST. HUBERT.

Line engraving. Watermark, a knight's crest, 619.

B. 57. H. (Dürer) 727. R. 127. M. (Dürer) 29. K. 32.

[S. ANTOINE] 1519.

Line engraving.

B. 58. H. (Dürer) 695. R. 233. M. (Dürer) 89. K. 91.

[S. JERÔME DANS SA CELLULE] 1514.

Line engraving.

B. 60. H. (Dürer) 756. R. 208. M. (Dürer) 73. K. 71.

Dürer, Albrecht—Continued.

[S. Jerôme en pénitence] There is a scratch across the mountains to the right.

Line engraving. Very curious watermark.

B. 61. H. (Dürer) 776. R. 8. M. (Dürer) 5. K. 6.

[S. Généviève] Usually known as "The Penance of St. John Chrysostom." No date. 1486–1500.

Line engraving.

B. 63. H. (Dürer) 723. R. 7. M. (Dürer) 4. K. 7.

[La Véronique] 1510. St. Veronica with the Sudarium. Petrak's copy.

Line engraving.

B. 64. H. (Dürer) 464. R. 167. M. (Dürer) 64. K. 62.

[Les trois génies] No date. About 1507–1514.

Line engraving. From the Antaria sale

B. 66. H. (Dürer) 871. R. 114. M. (Dürer) 42. K. 40.

[Les trois genii] 1565. Copy by Hieronymus Wierix, "AE (aged) 12."

Line engraving.

B. 66 (A) H. (Dürer) 872. M. (Dürer) 42. K. 40 (c)

[Apollon et Diane] No date. About 1504–1505.

Line engraving.

B. 68. H. (Dürer) 795. R. 87. M. (Dürer) 35. K. 36.

[Cinq études de figures] Sometimes called "The Man in Despair." No date.

Etching on iron.

B. 70. H. (Dürer) 882. R. 225. M. (Dürer) 79. K. 85.

[L'enlèvement d'Amymone] Meer vunder. Dürer called this print "The Sea-Wonder." No date. Collector's stamp E. G. K.

Line engraving.

B. 71. H. (Dürer) 801. R. 125. M. (Dürer) 20. K. 16.

[L'effet de la jalousie] Usually called "Hercules." No date. About 1497–1500.

Line engraving. Watermark, high crown.

B. 73. H. (Dürer) 815. R. 126. M. (Dürer) 16. K. 17.

[Same] Unfinished trial proof reproduced by photogravure.

Line engraving.

B. 73. H. (Dürer) 815. R. 126. M. (Dürer) 16. K. 17.

Dürer, Albrecht—Continued.

MELENCOLIA. 1514.

Line engraving.

B. 74. H. (Dürer) 846. R. 209. M. (Dürer) 74. K. 70.

[L'OISIVETÉ] Also called "The Dream." No date, but about the same period as the "Four Naked Women."

Line engraving.

B. 76. H. (Dürer) 854. R. 116. M. (Dürer) 24. K. 15.

[LA GRANDE FORTUNE] Sometimes called "Nemesis." No date, probably about 1504.

Line engraving: First state. Perpendicular scratch below the bridge. Watermark, high crown.

B. 77. H. (Dürer) 839. R. 124. M. (Dürer) 32. K. 33.

[LA JUSTICE] No date, but probably between 1500 and 1506.

Line engraving. Stamps of Sir J. St. Aubyn and R. Fisher. Also from the Maberly collection.

B. 79. H. (Dürer) 826. R. 51. M. (Dürer) 17. K. 28.

[LE PETIT COURRIER] Called also "The Post-Boy," and "Eppelein von Gailingen." No date, but probably between 1485–1500.

Line engraving. From the Buccleuch sale.

B. 80. H. (Dürer) 986. R. 13. M. (Dürer) 10 K. 10.

[LA DAME À CHEVAL] Called also "The Lady and the Lansquenet." Copy by Jan Wierix, engraved when he was twelve years of age. Second state, marked "AE 12."

Line engraving.

B. 82. H. (Dürer) 991. R. 20. M. (Dürer) 19. K. 27.

[LE PAYSAN ET SA FEMME] No date, probably between 1486–1500.

Line engraving.

B. 83. H. (Dürer) 921. R. 11. M. (Dürer) 14. K. 23.

[L'ORIENTAL ET SA FEMME] Sometimes called "The Turkish Family." No date; between 1486 and 1500.

Line engraving. Collector's name, "Fontaine Walker," written on back.

B. 85. H. (Dürer) 971. R. 12. M. (Dürer) 12. K. 21.

[L'ENSEIGNE] No date.

Line engraving. From the Buccleuch sale.

B. 87. H. (Dürer) 977. R. 43. M. (Dürer) 30. K. 26.

Dürer, Albrecht—Continued.

[L'ASSEMBLÉE DE GENS DE GUERRE] Sometimes called "The Six Warriors."

Line engraving.

B. 88. H. (Dürer) 981. R. 4. M. (Dürer) 7. K. 3.

[LE PAYSAN DE MARCHÉ] 1512.

Line engraving.

B. 89. H. (Dürer) 931. R. 235. M. (Dürer) 90. K. 92.

[LE BRANLE] 1514.

Line engraving. Collector's stamp, P. A. R., Roman letters.

B. 90. H. (Dürer) 912. R. 210. M. (Dürer) 77. K. 73.

[LE JOUEUR DE CORNEMUSE] 1514.

Line engraving. From the Chr. Rhaban Ruhl sale.

B. 91. H. (Dürer) 895. R. 211. M. (Dürer) 77. K. 72.

[LES OFFRES D'AMOUR] No date.

Line engraving.

B. 93. H. (Dürer) 891. R. 2. M. (Dürer) 8. K. 4.

[LE SEIGNEUR ET LA DAME] Sometimes called "The Promenade." No date.

Line engraving. Watermark.

B. 94. H. (Dürer) 884. R. 14. M. (Dürer) 21. K. 12.

[LE POURCEAU MONSTRUEUX] No date; about 1496.

Line engraving. From the Hayden collection.

B. 95. H. (Dürer) 1019. R. 19. M. (Dürer) 11. K. 11.

[LE PETIT CHEVAL] 1505.

Line engraving. Fine brilliant impression.

B. 96. H. (Dürer) 1000. R. 85. M. (Dürer) 40. K. 38.

[LE GRAND CHEVAL] 1505.

Line engraving. Watermark, large bull's head.

B. 97. H. (Dürer) 1009. R. 84. M. (Dürer) 41. K. 39a.

[SAME]

[LE CHEVAL DE LA MORT] S. 1513. Also called "The Knight of Death," "The Knight, Death and the Devil," etc.

Line engraving.

B. 98. H. (Dürer) 1013. R. 203. M. (Dürer) 69. K. 69.

Dürer, Albrecht—Continued.

[LE CANON]. 1518.

Etching on iron. Collectors' stamps, "Fontaine Walker, 1857," and "A. Ashland."

B. 99. H. (Dürer) 1017. R. 228. M. (Dürer) 85. K. 89.

[LES ARMOIRIES AU COQ] No date. Early part of sixteenth century.

Line engraving. Curious watermark.

B. 100. H. (Dürer) 1020. R. 198. M. (Dürer) 33. K. 31.

[LES ARMOIRIES À LA TÊTE DU MORT] 1503.

Line engraving. Watermark of the jug.

B. 101. H. (Dürer) 1022. R. 53. M. (Dürer) 34. K. 30.

ALBERTVS MI. DI. SA. SANC. ROMANAE. ECCLAE . . . MDXIX. Albert of Brandenburg, sometimes called Albert of Mayence. Full face, called "The smaller."

℔ *Line engraving.*

B. 102. H. (Dürer) 1024. R. 234. M. (Dürer) 91. K. 93.

ALBERTVS. MI. DI. SA. SANC. ROMANAE. ECCLAE . . . MDXXIII. Albert of Brandenburg, sometimes called Albert of Mayence. Profile, called "The larger."

℔ *Line engraving.*

B. 103. H. (Dürer) 1035. R. 254. M. (Dürer) 98. K. 98.

[SAME]

VIVENTIS. POTVIT. DVRERIVS. ORA. PHILIPPI. MENTEM. . . . Philipp Melanchthon. 1526.

℔ *Line engraving.*

B. 105. H. (Dürer) 1056. R. 265. M. (Dürer) 102. K. 101.

BILIBALDI. PIRKEYMHERI. EFFIGIES. AETATIS. SVAE. ANNO. L. III . . . M. D. XX. IV. Bilibald Pirkheimer.

℔ *Line engraving.* Watermark of crown.

B. 106. H. (Dürer) 1076. R. 256. M. (Dürer) 100. K. 100.

IMAGO. ERASMI. ROTERODAMI . . . MDXXVI. Erasmus of Rotterdam.

℔ *Line engraving.*

B. 107. H. (Dürer) 1047. R. 266. M. (Dürer) 103. K. 102.

Woodcuts:

[ENCADREMENT DE TITRE AVEC LE BAPTÊME DU CHRIST] IN DIUI. A. AUGUSTINI: HYPPONENSIS EPI: UNDECIM PARTEIS . . . IN ME IURIS HABET NIHIL HIC FORTUNA: VALETE. Border of a title-page, composed of four prints: St. John the Evangelist writing the Apocalypse, the Baptism of Christ, the Triumph of Death, and the Terrors of Death. This border has been used several times. In the present case it appears as the frontispiece of the above work, Dr. Joannes Teuschlein's Index to the works of St. Augustine, 1517, given by Passavant as its *second* use. Bartsch considers that it was not drawn by Dürer.

B. 30 wd. (Ap.) H. (Dürer) 1934 and 2091. N. iii: 546. Pass. iii: 191 (203 b)

Dürer, Albrecht—Continued.

Woodcuts—Continued.

The verso of the above print, representing Dr. Johannes Teuschlin handing his book to the Bishop of Wurzburg. Insignia episcopi Herbiopolensis . . . Joannes Teuschlein. [1517] Passavant considers that this print is not by Dürer, but is drawn in the style of Hans Sebald Beham.

H. (Dürer) 1934 and 2091. N. iii: 551. Pass. iii: 191 (203 b)

[JÉSUS CHRIST CÉLÉBRANT LA CÈNE AVEC SES APÔTRES] 1523.

B. 53 wd. H. (Dürer) 1622. R. 250.

[JÉSUS CHRIST À LA CROIX, AU PIED DE LAQUELLE EST, À GAUCHE LA VIERGE, À DROITE S. JEAN] 1510.

B. 55 wd. H. (Dürer) 1632. R. 169

[LE CALVAIRE] [ab. 1504]

B. 59 wd. H. (Dürer) 1640. R. 62.

[SAME] A print from a copper-plate copied from the woodcut.

H. (Dürer) 1641. N. iii: 539.

[LES ÉLUS ET LES SAINTS AYANT DES PALMES À LA MAIN BÉNISSENT D..EU] 1498. With text on verso: Item zu der vierzehenden figur. Das XXI Capitel . . . From "Die Heimliche Offenbarung Johannes," 1498.

B. 67 wd. H. (Dürer) 1685. R. 34.

EPITOME IN DIVÆ PARTHENICES MARI . . . [1510] The Virgin seated on the crescent moon, nursing the Infant Jesus. No. 1 of "The Life of the Virgin," a set of 20 prints. With verses.

B. 76 wd. H. (Dürer) 1692. R. 63.

[L'ANNONCIATION] [Before 1506] No. 8 of "The Life of the Virgin."

B. 83 wd. H. (Dürer) 1725. R. 70.

[LA CIRCONCISION] [Before 1506] No. 11 of "The Life of the Virgin."

B. 86 wd. H. (Dürer) 1745. R. 73.

[LA S. FAMILLE] 1511.

B. 96 wd. H. (Dürer) 1800. R. 189.

[LA VIERGE ASSISE, AYANT L'ENFANT JÉSUS SUR LE BRAS GAUCHE, ET TENANT UNE POMME DE LA MAIN DROITE . . .] 1518.

B. 101 wd. H. (Dürer) 1811. R. 229.

[S. CHRISTOPHE TRAVERSANT L'EAU] 1511. Collector's stamps L. E. O. and A. Alferoff.

B. 103 wd. H. (Dürer) 1818. R. 192.

[SAME]

Dürer, Albrecht—Continued.

Woodcuts—Continued.

[S. GEORGE TUANT LE DRAGON] [ab. 1505]

B. 111 wd. H. (Dürer) 1832. R. 86.

[S. JERÔME DANS SA CELLULE, ASSIS DEVANT UN PUPITRE ET LISANT UN LIVRE] **1511.**

B. 114 wd. H. (Dürer) 1840. R. 191.

RHINOCERVS. 1515. Third edition, with an inscription in Flemish.

B. 136 wd. H. (Dürer) 1904. R. 214.

[SIX RONDS QUI OFFRENT DES DESSEINS DE BRODERIE EN BLANC SUR UN FOND NOIR] [ab. 1507] No. 1 of set of six designs for lace or embroidery after design by Leonardo da Vinci. Before the cipher of Dürer. From collections of David C. B. Hausmann and B I.

B. 143 wd. H. (Dürer) 1931. R. 112.

[UN HOMME DESSINANT UN VASE . . .] Print from "The Art of Perspective," by Paul Pfintzing, the elder. No date; about 1525–1527.

B. 148 wd. H. (Dürer) 1921. R. 261.

IMPERATOR CAESAR DIVVS MAXIMILIANVS PIVS FELIX AVGUSTVS . . . 1518. Emperor Maximilian. With inscription. Collector's stamp: Wilhelm Eduard Drugulin.

P

B. 153 wd. H. (Dürer) 1949. R. 230.

VLRICHVS VARNBVLER. ZC. MD.XXII. With inscription. 1522.

P

B. 155 wd. H. (Dürer) 1952. R. 248.

ALBRECHT DÜRER CONTERFEYT IN SEINEM ALTER. DES LVI. JARES. [ab. 1528] Second state, with verses at the bottom.

P

B. 156 wd. H. (Dürer) 1953. R. ap. 17.

[DER KLEINE BÜSSENDE HIERONIMUS]

Line engraving. Copy by unknown engraver.

B. 115. Pass. 115. H. 1848. R. (ap.) 12.

Duflos, Claude (1665–1727) *French School.*

MIGNARD, Pierre (1612–1695)

LE TELLIER, ARCHEVÊQUE DE REIMS. [1705]

P *Line engraving.*

Le B. 154. P. & B. ii: 53

Dunkarton, Robert (1744–after 1811) *English School.*

ELSTRACKE, Reginald (engraver) (ab. 1590—af. 1620)

MARY STUART, QUEEN OF FRANCE AND SCOTLAND, AND HENRY LORD DARNLEY, HER HUSBAND.

ℙ *Mezzotint.* Proof.

Dupin, N. (?) (1753–) *French School.*

LE GENERAL ARNOLD UN DES CHEFS DE L'ARMÉE ANGLO AMERICAINE.

ℙ *Line engraving.*

P. & B. ii: 75 (23).

Duplessi-Bertaux, Jean (1747–ab. 1819) *French School.*

BATAILLE DE MARENGO . . . [1801]

Etching. Vignette under Bonaparte, 1er Consul, etc. by P. Audouin.

P. & B. i: 41, ii: 88 (47). Bér. vi: 71.

MARAT PORTÉ EN TRIOMPHE . . . [1798]

Etching. Vignette under Jean Paul Marat, by C. F. G. Levachez.

P. & B. ii: 88 (47).

ROBESPIERRE DANS L'ANTI-SALLE DU COMITÉ DE SALUT PUBLIC . . . [1798]

Etching. Vignette under Maximilien Robespierre, by C. F. G. Levachez.

P. & B. ii: 88 (47).

ABOLITION DU DIRECTOIRE . . . [1802]

Etching. Vignette under Joseph Emmanuel Sieyes, by C. F. G. Levachez.

P. & B. ii: 88 (47).

See also HELMAN, Isidor Stanislas.

Duplessi-Bertaux, Jean (1747–ab. 1819) and **Bovinet**, Edme (1767–af. 1833) *French School.*

BATAILLE D'AUSTERLITZ.

Etching. Vignette under Napoléon Empereur, etc. by P. Audouin.

P. & B. i: 41, ii: 88 (47). Bér. vi: 71. Ap. 45.

Du Pont, Paul. *See* PONTIUS, Paulus.

Dupréel, Jean Baptiste Michel. *See* TARDIEU, PIERRE ALEXANDRE, MALBESTE, GEORGES, and DUPRÉEL, Jean Baptiste Michel.

Durand, Asher Brown (1796–1886) *American School.*

VANDERLYN, John (1776–1852)

ARIADNE. 1835.

Line engraving.

Baker, p. 52.

SULLY, Thomas (1783–1872)

JOHN QUINCY ADAMS, PRESIDENT OF THE UNITED STATES. 1826.

ℙ *Line engraving.*

Baker, p. 49.

VANDERLYN, John (1776–1852)

GENERAL ANDREW JACKSON. NEW ORLEANS JAN^Y 8TH 1815. 1828.

ℙ *Line engraving.*

Baker, p. 50.

Dusart, Cornelis (1660–1704) *Dutch School.*

[LE FUMEUR ASSIS.]

Mezzotint: Second state.

Dutuit iv: 150 (1).

[LA FÊTE DE VILLAGE] 1685.

Etching: Second state.

B. 16. Le B. 15. N. iv: 29. H. 9.

Duthé. *See* DOUAS and DUTHÉ.

Duveneck, Frank (1848–) *American School.*

[Riva degli Schiavoni, Venice.] 1880.

Etching: Proof: Before all letters. Signed by etcher.

Dyck, Anthonie van (1599–1641) *Flemish School.*

[Le Christ au roseau] Ecce stat innocuus spinis redemitus acutis . . .

Etching: Second state.

Le B. 1. H. 1. N. iv: 48. Dutuit iv: 155 (A)

Ioannes Brevgel Antverpiæ Pictor Florvm et Rvralivm Prospectvvm.

℘ *Etching:* Fifth state.

Le B. 2. H. 3. N. iv: 48. Dutuit iv: 158 (1)

[Same]

℘ *Etching:* Second state. Proof: Before letters.

Petrvs Brevgel Antverpiæ Pictor Rvralivm Actionvm. G. H.

℘ *Etching:* Fourth state.

Le B. 3. H. 4. N. iv: 49. Dutuit iv: 159 (2)

Erasmus Rotterdamus.

℘ *Etching:* Fourth state.

Le B. 6. H. 7. N. iv: 49. Dutuit iv: 160 (4)

[Same]

℘ *Etching:* First state, before all letters.

Franciscvs Franck Antverpiæ Pictor Hvmanarvm Figvrarvm.

℘ *Etching:* Sixth state.

Le B. 7. H. 8. N. iv: 48. Dutuit iv: 161 (5)

Paulus du Pont Calcographus.

℘ *Etching:* Sixth state.

Le B. 12. H. 13. Dutuit iv: 164 (9)

[Tiziano Vecelli et sa maîtresse] Ecco il belveder . . .

℘ *Etching:* Third state. With dedication.

Le B. 18. H. 2. Dutuit iv: 156 (B)

E

Earlom, Richard (1743–1822) *English School.*

RUBENS, Petrus Paulus (1577–1640)

[DESCENT FROM THE CROSS] [1800]

Mezzotint. Proof: Before all letters.

Wes. (E.) 75. H. 12.

NUZZI, Mario. *Called* Mario da' Fiori (1603–1673)

[A CONCERT OF BIRDS] 1778.

Mezzotint. Proof: Before letters.

Wes. (E.) 139. Le B. 51. H. 40. Bry. ii: 219.

SNYDERS, Frans (1579–1657) and BOCKHORST, Jan van. *Called* Lange Jan (1605–1668)

A FISH MARKET. 1782.

Mezzotint: Fourth state.

Wes. (E.) 112. Le B. 99. H. 44. N. iv. 53.

HUYSUM, Jan van (1682–1749)

[A FLOWER-PIECE] 1778.

Mezzotint. Proof: Before letters.

Wes. (E.) 144. Le B. 54. H. 41. N. iv: 53.

SNYDERS, Frans (1579–1657) and BOCKHORST, Jan van. *Called* Lange Jan (1605–1668)

A FRUIT MARKET. 1775.

Mezzotint: Fourth state.

Wes. (E.) 110. Le B. 97. H. 43. N. iv: 53.

HUYSUM, Jan van (1682–1749)

[A FRUIT-PIECE] 1781.

Mezzotint. Proof: Before letters.

Wes. (E.) 145. Le B. 53. H. 42. N. iv: 53.

Earlom, Richard—Continued.

SNYDERS, Frans (1579–1657) and BOCKHORST, Jan van. *Called* Lange Jan (1605–1668)

A GAME MARKET. 1783.

Mezzotint: Fourth state.

Wes. (E.) 109. Le B. 100. H. 46. N. iv: 53.

WIJCK, Jan (ab. 1640–1702)

[A GREY-HOUND'S HEAD.] [1777]

Mezzotint. Proof: Before letters. With Walpole's coat of arms.

Wes. (E.) 135. Le B. 48. N. iv: 54.

SNYDERS, Frans (1579–1657) and BOCKHORST, Jan Van. *Called* Lange Jan (1605–1668)

A HERB MARKET. 1779.

Mezzotint: Fourth state.

Wes. (E.) 111. Le B. 98. H. 45. N. iv: 53.

BRANDOIN, Charles (worked ab. 1768–1772)

THE INSIDE OF THE PANTHEON IN OXFORD ROAD. 1772.

Mezzotint.

Wes. (E.) 100. Le B. 103. N. iv: 54. S. 45.

ZAUFFELY, Johann. *Called* Zoffany (1733–1810)

[THE ROYAL ACADEMY] 1773.

Mezzotint. Proof: Before letters.

Wes. (E.) 102. Le B. 64. H. 50. N. iv: 54. S. 1.

SCHALCKEN, Godfried (1643–1706)

[THE SINGING MASTER] 1770.

Mezzotint. Proof: Before letters.

Wes. (E.) 126. Le B. 96. H. 29. N. iv: 53.

ROMNEY, George (1734–1802)

SENSIBILITY. [Lady Hamilton] 1789.

℘ *Stipple engraving.*

Wes. (E.) 10. Le B. 88.

RUBENS, Petrus Paulus (1577–1640)

[RUBENS' SON AND NURSE] 1785.

℘ *Mezzotint.* Proof: Before letters.

Wes. (E.) 50. Le B. 85. H. 52.

Edelinck, Gérard (1641–1707) *French School.*

RENI, Guido (1575–1642)

[THE INFANT JESUS CROWNING THE VIRGIN WITH A WREATH]

Line engraving: First state. From the Esdaile collection.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

LA SAINTE FAMILLE DE JESUS CHRIST.

Line engraving: Fourth state: With inscription . . .

Le B. 10. R,-D. 4. H. 2.

VINCI, Leonardo da (1452–1519)

[COMBAT DE QUATRE CAVALIERS] The "Battle of the Standard," or "The Battle of Anghiari."

Line engraving: Second state.

Le B. 41. R.-D. 44.

LEBRUN, Charles (1619–1690)

IL EST D'VN ROY DE SE VAINCRE SOY MESME ALEXANDRE, AYANT VAINCU DARIUS . . . ENTRE DANS VNE TENTE, OU ESTOIENT LA MERE, LA FEMME, ET LES FILLES DE DARIUS, OU IL DONNE VN EXEMPLE SINGULIER DE RETENÜE ET DE CLEMENCE. SUI VICTORIA . . . The family of Darius at the feet of Alexander.

Line engraving: Sixth state.

Le B. 39. R.-D. 42. H. 13.

TROY, Jean François de (1679–1752)

CHARLES DUC DE BERRY. [1698]

℘ *Line engraving.*

Le B. 147. R.-D. 147. Bib. Nat. 4341 (31). Didot (Portraits) 601.

ANONYMOUS.

MAXIMILIEN DE BETHUNE DUC DE SULLY.

℘ *Line engraving.*

Le B. 321. R.-D. 323.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659-1743)

IACOBUS BENIGNUS BOSSUET EPISCOPUS MELDENSIS . . . ÆTATIS ANNO 74. [1700] Jacques Bénigne Bossuet, Bishop.

℘ *Line engraving:* First state.

Le B. 158. R.-D. 156. H. 16. Bib. Nat. 5768 (38). Didot (Portraits) 571.

Edelinck, Gérard—Continued.

TROY, Jean François de (1679–1752)

LOUIS DUC DE BOURGOGNE. [1697]

ℙ *Line engraving:* Second state.

Le B. 160. R.-D. 158. Bib. Nat. 6053 (62). Didot (Portraits) 600.

HALS, Frans, I (ab. 1580–1666)

RENÉ DES-CARTES CHEVALIER SEIGNEUR DU PERRON. BENE QUI LATUIT . . . [1691]

ℙ *Line engraving:* First proof.

Le B. 181. R.-D. 181. H. 19. Didot (Portraits) 583.

KNELLER, Sir Godfrey (1646–1723)

Mr JOHN DRYDEN.

ℙ *Line engraving:* Second state: With arms.

Le B. 183. R.-D. 187.

RUBENS, Petrus Paulus. (1577–1640)

IEANNE D'AUTRICHE GRANDE DUCHESSE DE TOSCANE . . .

ℙ *Line engraving:* Third state.

Le B. 143. R.-D. 143.

CORNEILLE, Jean Baptiste (1649–1695)

[LOUIS XIV, ROI DE FRANCE] LE DICTIONAIRE DE L'ACADEMIE FRANCOISE. [1694]

ℙ *Line engraving:* First state. The name of Jo. Mariette erased.

Le B. 210. R.-D. 255. Didot (Portraits) 597.

DE LA HAYE, Jean (worked late seventeenth century)

[LOUIS XIV, ROI DE FRANCE. VIÇIT JNACCESSIS CONSISAS RUPIBUS ARCES . . .]

ℙ *Line engraving:* First state.

Le B. 211. R.-D. 256. Didot (Portraits) 598.

LEBRUN, Charles (1619–1690)

[LOUIS XIV] (Bust, on a shield surrounded by allegorical figures. Known as "The Triumph of the Church," or "The Extirpation of Calvinism.")

ℙ *Line engraving:* First state.

Le B. 213. R.-D. 258.

LEBRUN, Charles (1619–1690)

LUDOUICO MAGNO EUROPÂ TERRÂ MARIQUE COMPOSITÂ . . . MONSTRA IAM DESUNT . . . Louis XIV, King of France.

ℙ *Line engraving:* Third state. With lines under engraver's name.

Le B. 214. R.-D. 259.

Edelinck, Gérard—Continued.

MIGNARD, Pierre (1612–1695)

CAROLUS MAURITIUS LE TELLIER ARCHIEP. . . . 1692.

℔ *Line engraving:* Second state.

Le B. 249. R.-D. 245. Didot (Portraits) 635.

VOET, Jacob Ferdinand (1639–after 1691)

MESSIRE MICHEL LE TELLIER CHANCELIER DE FRANCE.

℔ *Line engraving:* Third state.

Le B. 248. R.-D. 244. Didot (Portraits) 633.

[SAME]

Fourth state.

KLÖCKER VON EHRENSTRAHL, David (1629–1698)

[ULRIQUE-ÉLÉONORE, REINE DE SUÈDE]

℔ *Line engraving:* First state. Proof: Before all letters and before the arms. From the Firmin-Didot collection.

Le B. 319. R.-D. 331. Didot (Portraits) 684.

Edelinck, Gérard. *See also* NANTEUIL, Robert, and EDELINCK, Gérard.

Edwards, Edward (1738–1806) *English School.*

PHILLIPS, Thomas (1770–1845)

BUONAPARTE. 1802.

℔ *Etching.*

Bry. ii: 285.

Edwards, S. Arlent (1860–) *American School.*

ISABEY, Jean Baptiste (1767–1855)

[DUCHESSE D'ABRANTÈS]

℔ *Mezzotint.* Remarque proof: Signed by engraver.

Edwards, S. Arlent—Continued.

GAINSBOROUGH, Thomas (1727–1788)

[SIR WILLIAM BLACKSTONE] 1896.

℘ *Mezzotint.* Signed artist's proof.

LETHIÈRE (Guillon), Guillaume (1760–1832)

[THE EMPRESS JOSEPHINE]

℘ *Mezzotint.* Remarque proof: Signed by engraver. Miniature of Napoleon.

CARY, Francis Stephen (1808–1880)

[MARY LAMB] [1895]

℘ *Mezzotint.* Proof: Before all letters. Signed by engraver.

RICHTER, Gustav Carl Ludwig (1823–1884)

[QUEEN LOUISA OF PRUSSIA]

℘ *Mezzotint.* Remarque proof: Signed by engraver.

PHILIPPOTEAUX, Henri Félix Emmanuel (1815–1884)

[NAPOLEON BONAPARTE, AS LIEUTENANT IN THE FIRST BATTALION OF CORSICA]

℘ *Mezzotint.* Before all letters: Signed by engraver.

DE LA TOUR, Maurice Quentin (1704–1788)

[MARQUISE DE POMPADOUR]

℘ *Mezzotint.* Remarque proof: Signed by engraver.

ANONYMOUS.

[COUNTESS POTOCKA]

℘ *Mezzotint.* Proof: Before all letters. Signed by engraver.

Eichens, Friedrich Eduard (1804–1877) *German School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA VISION D'EZÉCHIEL] 1841.

Line engraving. Proof: Before letters, with arms. With presentation inscription in pencil by engraver.

Le B. 2. H. 13. Ap. 1.

Eichens, Friedrich Eduard—Continued.

PESNE, Antoine (1683–1757)

FRIEDRICH DER GROSSE UND SEINE SCHWESTER FRIEDERIKE SOPHIE WILHELMINE . . . ALS KINDER. 1846.

ℙ *Line engraving:* Second state.

H. 18. Ap. 26.

Eilers, Gustav (1834–) *German School.*

[EMPEROR WILLIAM II. OF GERMANY] 1888.

ℙ *Line engraving.* Proof: Before all letters. Signed by engraver.

KAULBACH, Wilhelm von (1805–1874)

[POESIE] 1868.

Line engraving. Proof: Before letters.

H. 5. Ap. 3.

Elle (Ferdinand), Louis (1612–1689) *French School.*

ELLE, Ferdinand (–1639?)

NICOLAVS POVSSIN PICTOR.

ℙ *Line engraving.* Proof: Before letters.

Le B. 15. H. 1. Bry. i: 485. Gray Coll. p. 126.

Elstracke, Reginald (ab. 1590—af. 1620) *English School.*

EDWARDUS IIII. ANGLIÆ ET FRANCIÆ REX DOMIN' HIBER: The right noble Prince Edward the 4th King of England, and Fraunce Lord of Ireland . . .

ℙ *Line engraving.*

ELIZABETHA D. G. ANGLIÆ, FRANCIÆ, ET HIBERNIÆ REGINA. MORTUA 1602. The most Excellent Princes . . . Elizabeth by the Grace of God Queene of England, France, and Ireland Defendor of the Faith, e°. . . .

ℙ *Line engraving.*

Le B. 1. Bry. i: 463. N. iv: 112.

[SAME]

Elstracke, Reginald—Continued.

SERENISSIMA MARIA REGINA. IACOB. MAG. BRIT. REG. MATER. The most excellent Princesse Mary queene of Scotland and Dowager of France . . .

℔ *Line engraving.*

Bry. i: 463. H. 2. N. iv: 112.

Elten, Kruseman van (1829–1904) *American School.*

[THE COTTAGE BY THE SEA.]

Etching. Proof: Before all letters. Signed by etcher.

Engelmann, Gottfried (1788–1839) *German School.*

[FREDERICK WILLIAM III., OF PRUSSIA, AND QUEEN LOUISE] 1817.

℔ *Lithograph.*

Ermstorberg, L. (?) (contemp.) *German School.*

[FISHING HARBOR AND VILLAGE] [1881]

Etching. Proof: Before all letters. With dedication inscription by etcher.

Ernst, Carl Matthias (1758–after 1830) *German School.*

RUBENS, Petrus Paulus (1577–1640)

LA MERE DE RUBENS. 1775.

℔ *Line engraving.*

Le B. 7. N. iv: 145.

Ertinger, Frans (1640–1700) *Dutch School.*

DE LA FAGE, Raymond (1656–1690)

[FRIEZE, BACCHANALIAN SUBJECT] One of set of 17 prints for "Fêtes de Bacchus."

Etching.

Le B. 37-53. N. iv: 148. Bry. i: 466.

Everdingen, Allart van (1621–1675) *Dutch School.*

[La cascade]

Etching.

B. 7 H. 2 (1) Le B. 161. N. iv: 168.

[Les chaumières sur le bord d'un torrent]

Etching.

B. 36 Le B. 95 (5)

[L'homme à l'ouverture de la haie délabré]

Etching.

B. 39. Le B. 98 (6)

F

Faber, John, II (1684–1756) *English School.*

DYCK, Anthonie van (1599–1641)

King Charles ye First as he sat before ye Pretended Court of Judicature

℘ *Mezzotint.*

Le B. 10. S. 76.

LELY, Sir Peter (1618–1680)

Olivar Rp: Ang: Sco: et Hib: Protector, &c. 1735. Oliver Cromwell.

℘ *Mezzotint:* First state.

Le B. 28. S. 96.

HUDSON, Thomas (1701–1779)

His Most Excellent Majesty, George the IIp King of Great Britain &c. . . . 1745.

℘ *Mezzotint.*

S. 158.

Faber, John, II—Continued.

KNELLER, Sir Godfrey (1646–1723)

MRS KNIGHT A FAMOUS SINGER & FAVOURITE OF KING CHARLES THE 2D. 1749.

℘ *Mezzotint:* First state. From the J. Ellys collection.

Le B. 60. S. 210.

Fabri, Luigi (Aloisio) (1778–1835) *Italian School.*

BUONARROTI, Michelangelo (1475–1564)

ZACHERIAS. One of the 40 frescoes by Michel Angelo in the Sistine Chapel, of which Fabri engraved 13.

Line engraving: Third state.

N. iv: 209. H. 2 (4). Ap. 5.

Faed, James (worked middle nineteenth century) *English School.*

GORDON, Sir John Watson (1790–1864)

THE RIGHT HONBLE THOMAS BABINGTON MACAULAY. 1851.

℘ *Mezzotint.*

Faithorne, William, I (1616–1691) *English School.*

[OLIVER CROMWELL, WHOLE LENGTH, IN ARMOR; A LARGE EMBLEMATICAL PRINT, WITH VARIOUS DEVICES AND MOTTOS] 1658.

℘ *Line engraving:* Second state.

F. (Faithorne) p. 31. Le B. 19. N. iv: 224. Bry. i: 478.

[OLIVER CROMWELL, MOUNTED ON HORSE, WITH BATTLE IN THE BACKGROUND] [1656]

℘ *Line engraving.*

F. (Faithorne) p. 32.

IOANNIS MILTONI EFFIGIES ÆTAT: 62. 1670. John Milton. Aged 62.

℘ *Line engraving:* Second state.

F. (Faithorne) p. 48. Le B. 38. H. 30. N. iv: 224.

Faithorne, William, I—Continued.

L'ILLUSTRISSIMO CAVALIERO GIOVANNI VICONTE MORDAUNT . . . John Mordaunt, Viscount Mordaunt.

℘ *Line engraving:* Second state.

F. (Faithorne) p. 50. Le B. 39. N. iv: 223.

HENRICI MORI. CANTABRIGIENSIS . . . Æ 61 . . . [1675] Henry More.

℘ *Line engraving:* Third state.

F. (Faithorne) p. 50. Le B. 40. H. 21. N. iv: 224.

FRANCISCUS ROUS ARMIG: COLLEGII ETONENSIS PRÆPOSITUS. ANNO CHRISTI 1656. ÆTATIS. 77. ADAM THE FIRST . . . Francis Rous.

℘ *Line engraving.*

F. (Faithorne) p. 57. Le B. 46. H. 34. N. iv: 223.

D. IOÃO. DE CASTRO THE FOVRTH VICEROY OF INDIA.

℘ *Line engraving.* From the F. Walker collection.

F. (Faithorne) p. 27. Le B. 15.

CAROLUS PRIMUS D. G. ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REX, &c. [1658] Charles I.

℘ *Line engraving:* First state.

F. (Faithorne) p. 4.

THE RIGHT HIGH AND MOST MIGHTIE MONARCH CHARLES . . . Charles I.

℘ *Line engraving:* First state.

F. (Faithorne) p. 5.

[SAME]

℘

[CHARLES II. WHEN PRINCE OF WALES]

℘ *Line engraving.* Proof: Before all letters. From the Brodhurst collection.

F. (Faithorne) p. 7.

CAROLO II° D. G. MAG. BRIT. FR. ET HIB. REGI &C. HANC SERENISS REGINÆ CATHARINÆ EFFIGIEM HUMILLIME CONSECRAT. Catherine of Braganza, wife of Charles II.

℘ *Line engraving:* Second state.

F. (Faithorne) p. 9. Le B. 16. N. iv: 224.

LELY, Sir Peter (1618–1680)

M^R. ABRAHAM COWLEY.

℘ *Line engraving.* Plate A: Second state.

F. (Faithorne) p. 30.

Faithorne, William, I—Continued.

GREENHILL, John (1649–1676)

S^IR^ WILLIAM D'AVENANT K^T^ [1672–3]

Line engraving.

F. (Faithorne) p. 32. S. K. M. Cat. (Portraits) p. 138.

WALKER, Robert (–1658?)

THE POURTRAICTURE OF HIS EXCELLENCY S^R^ THOMAS FARFAX GENERALL OF ALL THE ENGLISH FORCES FOR THE SERVICE OF Y^E^ TWO HOUSES OF PARLIAMENT.

Line engraving: Second state.

F. (Faithorne) p. 35. Le B. 23. H. 22. N. iv: 224.

DYCK, Anthonie van (1599–1641)

THE MOST EXCELLENT AND HIGH BORNE PRINCESS MARY, PRINCESS OF ORANGE . . .

Line engraving: First state. From the J. M. Rysbrack collection.

F. (Faithorne) p. 10. H. 8.

DYCK, Anthonie van (1599–1641)

THE MOST ILLUSTRIOVS AND HIGH BORNE PRINCE RUPERT . . .

Line engraving: Second state.

F. (Faithorne) p. 13. H. 10.

Faithorne, William, II (1656–1686) *English School.*

[PETER THE GREAT] [1698]

Mezzotint.

S. 32.

Faivre, Cl. (1830–) *French School.*

ROYBET, Ferdinand (1840–)

[THE GAME OF CHESS]

Etching. Remarque proof. Signed by artist and engraver.

Falck, Jeremias (ab. 1619–ab. 1663) *German School.*

TYCHO BRAHE. NON HABERI SED ESSE.

Line engraving: Second state.

Le B. 49. H. 33. N. iv: 226.

[SAME]

Typogravure reproduction.

Farrer, Henry (1843–1903) *American School.*

[EVENING, NEW YORK HARBOR] 1884.

Etching. Proof: Before all letters. Signed by etcher.

[SUNSET ON EAST RIVER. 1879]

Etching. Proof: Before all letters.

Felsing, Georg Jakob (1802–1883) *German School.*

KÖHLER, Christian (1809–1861)

[HAGAR UND ISMAEL] [1848]

Line engraving: Second state. Presentation copy.

H. 20. Ap. 1.

MÜCKE, Heinrich Karl Anton (1806–1891)

[CHRISTUS IM GRABE] [1859]

Line engraving. Proof: Before all letters. Presentation copy. India paper.

H. 24. Ap. 10.

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

[SPOSALIZIO DI S. CATERINA] 1831.

Line engraving: Fourth state.

Le B. 5. H. 7. N. iv: 273. Ap. 13.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[IL SUONATORE DI VIOLINO] 1833.

Line engraving: Second state.

Le B. 11. H. 8. N. iv: 273. Ap. 30.

Ferdinand, Louis. *See* ELLE (Ferdinand), Louis.

Férogio, François Fortuné Antoine (1805–1888) *French School.*

FUNÉRAILLES DE L'EMPEREUR NAPOLÉON. JE DÉSIRE QUE MES CENDRES . . .

Frontispiece of a set of 10 lithographs.

(For No. 2 of set *see* MOREL-FATIO)

Férogio, François Fortuné Antoine (1805–1888) and **Girard**, Pierre (1806–) *French School.*

DÉBARQUEMENT A COURBEVOIE (15 DÉCEMBRE, 1840) No. 3 of above set.

Lithograph.

ARRIVÉE DU CORTÈGE A LA BARRIÈRE DE L'ÉTOILE (15 DÉCEMBRE 1840) No. 4 of set.

Lithograph.

PASSAGE DU CORTÈGE DANS LES CHAMPS ELISÉES 15 DÉCEMBRE 1840. No. 5 of set.

Lithograph.

PASSAGE DU CORTÈGE SUR LE PONT DE LA CONCORDE. (15 DÉCEMBRE 1840) No. 6 of set.

Lithograph.

ARRIVÉE DU CHAR A LA PORTE DES INVALIDES. PRÉCÉDÉ PAR LES BANNIÈRES DES DÉPARTEMENTS (15 DÉCEMBRE, 1840) No. 7 of set.

Lithograph.

LE CLERGÉ REÇOIT LES RESTES MORTELS DE NAPOLÉON DANS LA COUR D'HONNEUR DE L'HÔTEL DES INVALIDES (15 DÉCEMBRE, 1840) No. 8 of set.

Lithograph.

LE CATAFALQUE APRÈS LA CÉRÉMONIE (15 DÉCEMBRE 1840) No. 9 of set.

Lithograph.

INTÉRIEUR DE L'ÉGLISE DES INVALIDES, PENDANT LA CÉRÉMONIE RELIGIEUSE. 15 DÉCEMBRE 1840. No. 10 of set.

Lithograph.

Ferris, Jean Leon Gerome. *See* FERRIS, Stephen J., and FERRIS, Jean Leon Gerome.

Ferris, Stephen J. (1835–) *American School.*

[RAT-CATCHER]

Etching. Proof: Before all letters. Signed by etcher.

FORTUNY Y CARBÒ, Mariano (1838–1874)

[THE PRINT COLLECTOR]

Etching. Proof: Before all letters.

MEISSONIER, Jean Louis Ernest (1815–1891)

[THE STANDARD-BEARER]

Etching. Proof: Before all letters. Signed by etcher.

Ferris, Stephen J. (1835–) and **Ferris**, Jean Leon Gerome (1863–) *American School.*

FORTUNY Y CARBÒ, Mariano (1838–1874)

[MOUSQUETAIRE]

Etching. Proof: Before all letters. Signed by S. J. Ferris.

Ficquet (Fiquet), Étienne (1719–1794) *French School.*

DE LA TOUR, Maurice Quentin (1704–1788)

[VOLTAIRE] POST GENITIS HIC CARUS ERIT . . . 1762.

Line engraving: Second state.

P. & B. 95. Le B. 161.

Fiesinger, J. Gabriel (worked ab. 1777–1793) *French School.*

GUÉRIN, Jean (1760–1836)

BERNADOTTE. [1798] Jean Baptiste Jules Bernadotte, Marshal, afterwards Charles XIV. John of Sweden.

Stipple engraving.

P. & B. ii: 179. Bib. Nat. 9187 (42)

Fiesinger, J. Gabriel—Continued.

GUÉRIN, Jean (1760–1836)

KLEBER. [1798] Jean Baptiste Kleber.

Stipple engraving.

P. & B. ii: 179.

MENGELBERG, Egidius (1770–1849)

LE FEVRE. [1798] François Joseph Lefebvre.

Stipple engraving.

P. & B. ii: 179.

BONNEMAISON, Féréol (–1827)

MASSENA. [1802] André Massena, Prince of Essling, etc.

Stipple engraving.

P. & B. ii: 179.

GUÉRIN, Jean (1760–1836)

H. G. MIRABEAU. [1798] Honoré Gabriel Riquetti, Comte de Mirabeau.

Stipple engraving.

Le B. 23. H. 5.

[SAME]

GUÉRIN, Jean (1760–1836)

BUONAPARTE. [1799]

Stipple engraving.

P. & B. ii: 179.

GUERIN, Jean (1760–1836)

M. M. J. ROBERSPIERRE. DÉPUTÉ DE L'ARTOIS, À L'ASSEMBLÉE NATIONALE EN 1789.

Stipple engraving.

Le B. 28.

Filloeul, Pierre (worked ab. 1730–1760) *French School.*

BÖIZOT, Antoine (1704–1782)

FRANÇOIS II. LIXE ROY DE FRANCE . . .

Line engraving.

P. & B. ii: 182. Bib. Nat. 16549 (36)

Finlayson, John (ab. 1730–ab. 1776) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

MR. GARRICK IN THE CHARACTER OF KITELY, EVERY MAN IN HIS HUMOUR. 1769.

Mezzotint: Second state.

Le B. 6. S. 7.

ZAUFFELY, Johann. *Called* Zoffany (1733–1810)

MR. FOOTE & MR. WESTON, IN THE CHARACTERS OF THE PRESIDENT & DR. LAST. DEVIL ON TWO STICKS. 1769.

Mezzotint: Second state.

S. 6.

Fisher, Edward (1730–ab. 1785) *English School.*

CHAMBERLIN, Mason (exhibited 1763–1787)

[BENJAMIN FRANKLIN DANS SON CABINET]

Mezzotint: Proof: Before all letters: First state. From the John Young collection.

Le B. 10. N. iv: 358. S. 19.

REYNOLDS, Sir Joshua (1723–1792)

THE RIGHT HONBLE. LADY ELIZABETH LEE, DAUGHTER OF SIMON EARL HARCOURT.

Mezzotint: Second state.

Le B. 13. N. iv: 358. S. 37.

BERRIDGE, John (exhibited 1766–1785)

MISS ROSE IN THE CHARACTER OF TOM THUMB. 1770. HA! DOGS! ARREST MY FRIEND . .

Mezzotint: Second state.

S. 53.

REYNOLDS, Sir Joshua (1723–1792)

LAURENCE STERNE, A. M. PREBENDARY OF YORK, VICAR OF SUTTON ON THE FOREST AND OF STILLINGTON NEAR YORK.

Mezzotint: Third state.

Le B. 23. H. 6. N. iv: 358. S. 56.

Fittler, James (1758–1835) *English School.*

GELLÉE, Claude. *Called* Claude Lorrain (1600–1682)

[Embarkation of Saint Ursula] [1787]

Line engraving. Proof: Before all letters.

H. 2. S. K. M. Cat. (Dyce Coll.) 3073.

HARLOW, George Henry (1787–1819)

Benjamin West, P. R. A.

Line engraving. With dedication.

Le B. 17. N. iv: 360. Ap. 28.

Flamen, Albert (ab. 1620–af. 1664) *French School.*

Premiere partie. Diuerses Especes de Poissons de mer. I. Title of a series of 12 prints.

Etching: Third state.

B. 1. R.-D. 415. H. 7.

Cancer, Le Cancre. II.

Etching: Third state.

B. 2. R.-D. 416.

Cammarus, Le Homard. III.

Etching: Third state.

B. 3. R.-D. 417.

Sarda, La Sardine. IV.

Etching: Third state.

B. 4. R.-D. 418.

Pulchella, olim trichis. La Pucelle. V.

Etching: Third state.

B. 5. R.-D. 419.

Merlanus. Aselli species, Le Merlan. VI.

Etching: Third state.

B. 6. R.-D. 420.

Flesus siue Fleteletus. La Flez. VII.

Etching: Third state.

B. 7. R.-D. 421.

Flamen, Albert—Continued.

CONGRUS LE CONGRE. VIII.

Etching: Third state.

B. 8. R.-D. 422.

SCOMBER. LE MAQUEREAU. IX.

Etching: Third state.

B. 9. R.-D. 423.

LŸRA. LE GRENAUT. X.

Etching: Third state.

B. 10. R.-D. 424.

CUCULUS. LE COCCU DE MER. XI.

Etching: Third state.

B. 11. R.-D. 425.

Flameng, Léopold (1831–) *French School.*

[THE CEREMONY OF SIGNING THE MARRIAGE CONTRACT] 1883.

Etching. Proof: Before letters. Flameng's initials signed.

CHARLES MÉRYON. 1858.

Heliogravure after a drawing by Flameng.

Bér. 369.

[SAME]

RYN, Rembrandt Harmensz van (1606–1669)

[LA PIÈCE AUX CENT FLORINS] Christ healing the sick.

Etching. Proof: Before letters.

Bér. 218.

RYN, Rembrandt Harmensz van (1606–1669)

RONDE DE NUIT.

Etching.

Bér. 219.

CABANEL, Alexandre (1823–1889)

[LA SULAMITE] 1876.

Etching. Proof: Before letters.

Bér. 192.

Flameng, Léopold—Continued.

FILDES, Luke (1844–

[Le veuf] 1884.

Etching. Proof: Before letters. Signed by artist and etcher.

Bér. 205.

MOTTE, Henri Paul (worked ab. 1874–1881)

[Richelieu at the siege of Rochelle]

Etching. Proof: Before letters.

COLLIER, John (1850–)

[Darwin] 1883.

✠ *Etching.* Proof: Before letters. Signed by artist and etcher.

Bér. 321.

Fleischmann, Jacques (1816–1866) *French School.*

ANONYMOUS.

[La Duchesse d'Angoulême. After a miniature made at Vienna, in the collection of M. le Cte. de Blacas]

✠ *Line engraving.* Proof: before letters.

Bib. Nat. 1200 (103). Bér. vi: 137.

Flindt (Flynt), Paul (P. V. N.) (ab. 1570–ab. 1620) *German School.*

[Plate from Recueil de vases et autres ustensiles du XVIe Siècle. 1594]

Stipple engraving.

Le B. 2–43. Nag. (Mon.) 3399 (5).

Floris (de Vriendt), Frans (ab. 1520–1570) *Flemish School.*

[The Holy Family]

Line engraving.

Focillon, Victor Louis (contemp.) *French School.*

[CHRISTOPHER COLUMBUS] 1892.

Etching. Remarque proof. Signed by etcher.

Bib. Nat. 10248 (28)

MILLET, Jean François (1814–1875)

[COUR DE FERME LA NUIT]

Etching. Remarque proof. Signed by etcher.

Bér. 13.

Fontana, Pietro (1762–1837) *Italian School.*

LUIGI XVII. RÉ DI FRANCIA, E DI NAVARRA NATO A VERSAILLES LI 27 MARZO 1785. N°. 4. CLASSE I. Louis XVII.

Line engraving. Print from a book.

Forberg, Carl Ernst (1844– , *German School.*

CAMPHAUSEN, Wilhelm (1818–1885)

FRIEDRICH DER GROSSE.

Etching.

Ap. 8.

Forbes, Edwin (1839–) *American School.*

(a) A THIRSTY CROWD. (b) NEWSPAPERS FOR THE ARMY. THE RACE FOR CAMP. Plate 6. 1876.

Etching.

THE NEWSPAPER CORRESPONDENT. NEWS OF THE BATTLE. Plate 11. 1876.

Etching.

A NIGHT MARCH. Plate 16. 1876.

Etching.

THROUGH THE WILDERNESS. Plate 3. 1876.

Etching.

Forel, Alexis (1852–) *French School.*

[Grand Chêne à St. Saphorin, Suisse]

Etching. Remarque proof.

Bér. 47.

Formstecher, Helene (contemp.) *French School.*

COGNIET, Léon (1794–1880)

[Napoleon Bonaparte, First Consul of France]

℘ *Etching and roulette.* Proof: Before all letters. Signed by etcher.

Forster, François (1790–1872) *French School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[Urania] [1839]

Line engraving. Proof: Before all letters.

Le B. 10. Bér. 48. H. 7. Ap. 11.

GROS, Baron Antoine Jean (1771–1835)

François Ier et Charles-Quint Visitant les Tombeaux des Rois de France à St Denis (1539.) [1826]

Line engraving: Second state.

Le B. 20. Bér. 42. H. 12. N. iv: 416. Ap. 14.

DÜRER, Albrecht (1471–1528)

[Albrecht Dürer, d'après lui-même] 1822. From portrait of himself in the Pinakothek at Munich.

℘ *Line engraving.* Proof: Before letters. Stamp, O. E.

Le B. 22. Bér. 38. H. 17. N. iv: 416. Ap. 19.

LEFÈVRE, Robert (1756–1830)

N. C. Oudinot, Duc de Reggio . . .

℘ *Line engraving*: Third state.

Bér. 59. H. 21.

Forster, François—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

RAPHAEL SANZIO. 1836. LE TABLEAU ORIGINAL . . .

Line engraving: Second state.

Le B. 26. Bér. 46. H. 14.

WINTERHALTER, Franz Xaver (1806–1873)

[QUEEN VICTORIA] 1846.

Line engraving. Proof: Before letters: Second state. With dedication inscription by engraver.

H. 23. Bér. 65.

GÉRARD, Baron François Pascal Simon (1770–1837)

THE DUKE OF WELLINGTON. 1818. With dedication.

Line engraving.

Le B. 28. Bér. 57. H. 20.

Fosella, Giovanni (1814–) *Italian School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[MADONNA DEL BALDACCHINO] [1863]

Line engraving. Proof: Before all letters.

Ap. 1.

Franceschini, Vincenzo (1680–af. 1748) *Italian School.*

ZOCCHI, Giuseppe (ab. 1711–1767)

VEDUTA DELLA BADIA FIORENTINA, E DEL PALAZZO DEL POTESTÀ PRESA DALLA PIAZZA DELLA CHIESA DE PP. DELL' ORATORIO. One of a set of 24 views of Florence.

Mixed—line engraving and etching.

N. xxii: 306.

Franck, Joseph (1825–1883) *French School.*

VINCI, Leonardo da (1452–1519)

[LA VIERGE AU LYS] [1863]

Line engraving. Proof: Before all letters. With dedication inscription by engraver.

Bér. vi: 165.

Franck, Joseph—Continued.

METSYS, Quentin (bef. 1460–1530)

[L'ENSEVELISSEMENT DU CHRIST] [1881]

Line engraving. Proof: Before all letters. With dedication inscription by engraver.

Bér. vi: 166.

DYCK, Anthonie van (1599–1641)

[ST. MARTIN SECOURANT UN PAUVRE] 1872.

Line engraving. Proof: Before all letters. With dedication inscription by engraver.

Bér. vi: 165.

Franco, Giovanni Battista (1510–1580) *Italian School.*

[MELCHISÉDECH OFFRANT DU PAIN ET DU VIN À ABRAHAM]

Line engraving: First state: Before all letters.

B. 5. H. 1.

François, Alphonse (1814–1888) *French School.*

FIESOLE, Giovanni da. *Called* Fra Angelico (1387–1455)

[ADORATION OF THE KINGS]

Line engraving. Proof: Before all letters.

SCHEFFER, Ary (1795–1858)

LA TENTATION DU CHRIST. 1860.

Line engraving: Third state.

Bér. 19. H. 2. Ap. 2.

FIESOLE, Giovanni da. *Called* Fra Angelico (1387–1455)

LE COURONNEMENT DE LA VIERGE. 1867.

Line engraving: Third state.

Bér. 16. H. 3. Ap. 3.

MEMLING, Hans (1430–1494)

MARIAGE MYSTIQUE DE Ste CATHERINE.

Line engraving. Gazette des Beaux Arts.

Bér. 15.

François, Alphonse—Continued.

DELAROCHE, Paul (Hippolyte) (1797–1856)

[BONAPARTE FRANCHISSANT LES ALPES] 1852.

Line engraving. Proof: Before letters.

Bér. 24. H. 9. Ap. 8.

DELAROCHE, Paul (Hippolyte) (1797–1856)

[MARIE ANTOINETTE AU TRIBUNAL RÉVOLUTIONNAIRE] 1857.

Line engraving. Proof: Before letters.

Bér. 23. H. 5. Ap. 7.

BUONARROTI, Michelangelo (1475–1564)

[MICHEL-ANGE] Michelangelo Buonarroti.

Line engraving. Proof: Before letters.

Bér. 11. H. 10. Ap. 12.

François, Charles Remy Jules (1809–1861) *French School.*

DELAROCHE, Paul (Hippolyte) (1797–1856)

[NAPOLÉON À FONTAINEBLEAU]

Line engraving. Proof: Before all letters.

Bér. 14.

Frère, Pierre Édouard (1819–1886) *French School.*

[THE NOONDAY MEAL] 1877.

Etching. Proof: Before letters.

Frick, Johann Friedrich (1774–1850) *German School.*

SCHRÖDER, Johann Heinrich (1757–1812)

[PRINCESS LUISE] Princess of Mecklenburg-Strelitz, wife of Frederick William III., of Prussia.

Aquatint. Proof: Before all letters.

Fritzsch, Christian Friedrich (1719–1772 ?) *German School.*

PESNE, Antoine (1683–1757)

FREDERIC II. ROY DE PRUSSE, ELECTEUR DE BRANDEBOURG.

℔ *Line engraving.*

Bib. Nat. 16649 (105).

ANONYMOUS.

FREDERIK DE GROOTE KONING VAN PRUISSEN, ENZ. DIT IS HELD FREDRIK . . .

℔ *Line engraving.*

Bib. Nat. 16649 (103)

Frye, Thomas, or Theodore (1710–1762) *English School.*

HER MOST EXCELLENT MAJESTY CHARLOTTE QUEEN OF GREAT BRITAIN &c. 1762.

℔ *Mezzotint:* First state.

Le B. 1. N. iv: 515. H. 4. S. 2.

[MADAME FRYE] The engraver's mother. 1760.

℔ *Mezzotint.* Proof: Before letters.

Le B. 4. N. iv: 515. S. 15.

Fuhr, Charles Jérémie (1832–) *French School.*

DELAROCHE, Paul (Hippolyte) (1797–1856)

NAPOLÉON A SAINTE HÉLÈNE. 1859.

℔ *Lithograph.* Copied after Adolphe Lafosse's lithograph based on Delaroche's painting.

Fullwood, John (contemp.) *English School.*

[LANDSCAPE WITH CABIN AND TENT BY A POND]

Etching: Remarque proof: Signed by etcher.

Fusinati, Giuseppe (ab. 1803–) *Italian School.*

VECELLI, Tiziano. *Called* Titian (1477–1576)

LA PENITENTE DEL TIZIANO. 1837. Magdalen.

Line engraving: Fourth state.

Le B. 1. H. 2. Ap. 3.

G

Gabrielli, Adamo (worked 1777–1800) *Italian School.*

MIERY, J. (worked late eighteenth century)

MARie THERESE CHARLOTTE MADAME, FILLE DU ROI, NEÈ [sic] À VERSAILLES LE 19 DEC. 1778. Published June 12, 1793.

Stipple engraving.

Gaillard, Claude Ferdinand (1834–1887) *French School.*

DOM PROSPER GUÉRANGER ABBÉ DE SOLESMES [1878]

Line engraving.

Bér. 38. Bib. Nat. 19632.

HENRI, COMTE DE CHAMBORD. [1872]

Line engraving. Before the rest of the inscription was added.

Bér. 30. Bib. Nat. 8994 (172)

LEO XIII. PONTIFEX MAXIMUS. Pope Leo XIII.

Line engraving: Third state.

Bér. 39.

Gaillard, Claude Ferdinand—Continued.

[La Sœur Rosalie (Jeanne Marie Rendu)]

Line engraving. Proof: Before all letters: Twenty-second state.

Bér. 48.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[Saint Georges] [1885]

Line engraving. Proof: Before all letters. Signed by the engraver. For the Chal. du Louvre.

Bér. 45.

GIRODET-TRIOSON, Anne Louis de Roussy (1767–1824)

[Chateaubriand] 1856.

Line engraving: First state: Before letters.

Bér. 6. Bib. Nat. 9275 (38)

Gaillard, Robert (1722–1785) *French School.*

NATTIER, Jean Marc, II (1685–1766)

[Marie Louise Thérèse Victoire de France, sous la figure de l'eau] [1756] "Water," one of a series of the four elements.

Line engraving. Trimmed close.

P. & B. 39. Bib. Nat. 16465 (3)

Galle, Cornelis, II (1615–1678) *Flemish School.*

HEBBELYNCK, Anselmus. *Called* Anselmus van Hulle (1594–1665)

Carolvs Gvstavvs, Dei Gratia Comes Palatinus Rheni . . . Bella Terminantvr Qvoqve Amore Pacis. [1650] Charles X. Gustavus, King of Sweden.

Line engraving.

Bib. Nat. 9186 (26)

Gandolfi, Mauro (1764–1834) *Italian School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

S. Cecilia. [1834]

Line engraving: Third state

H. 10.

Garavaglia, Giovita (1790–1835) *Italian School.*

BAROCCIO, Federigo (1528–1612)

[HAGAR E ISMAEL NEL DESERTO] [1823]

Line engraving. Proof: Before all letters.

Le B. 2. H. 3. N. v: 15. Ap. 1.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[MADONNA DELLA SEDIA]

Line engraving: First state: Before all letters.

Le B. 7. Ap. 8.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA SAINTE FAMILLE DANS UN PAYSAGE.] ALL' EGREGIO AMATORE DELLE BELLE ARTI IL SIG^R. MSE LUIGI MALASPINA . . . [1817]

Line engraving: Third state.

Le B. 8. Ap. 6.

[SAME]

Line engraving: Second state: Before letters.

LUINI, Bernardino (ab. 1475–af. 1530)

[SALOME, FILLE D'HÉRODIADE, RECEVANT LA TÊTE DE S. JEAN BAPTISTE] 1813.

Line engraving: First state: Before letters.

Le B. 10. H. 4. N. v: 15. Ap. 4.

Garavaglia, Giovita. *See also* ANDERLONI, Faustino, and GARAVAGLIA, Giovita.

Garnier, François (worked 1815–1870) *French School.*

GÉRARD, Baron François Pascal Simon (1770–1837)

[LE TOMBEAU DE NAPOLÉON À SAINTE-HÉLÈNE]

Line engraving: Proof: Before all letters.

Bér. vi: 221. Ap. 5. Le B. 7.

Gaucher, Charles Étienne (1741–1804) *French School.*

MOREAU, Jean Michel. *Called* Moreau le Jeune (1741–1814)

COURONNEMENT DE VOLTAIRE SUR LE THÉATRE FRANÇAIS, LE 30 MARS 1778 APRÈS LA SIXIÈME REPRESENTATION D'IRÈNE. 1782. With inscription and arms.

Line engraving: First finished state: Before the effacement of the arms of the Marquise de Villette.

Le B. 27. H. 1. P. & B. 18.

GAUTIER, Jean Baptiste André (worked late eighteenth century)

[LOUIS AUGUSTE, DAUPHIN DE FRANCE, DEPUIS LOUIS XVI]

Line engraving. Proof: Before letters.

P. & B. 101 (2)

Gaugengigl, Ignaz Marcel (1855–) *American School.*

[BELLISSIMA] [1884]

Etching. Proof: Before all letters. Signed by etcher.

Gaujean, Eugène (1850–) *French School.*

EYCK, Jan van (ab. 1390–1440)

[VIRGIN AND CHILD] 1895. The Holy Child holding a bunch of grapes.

Etching. Artist proof. Signed by etcher.

EYCK, Jan van (ab. 1390–1440)

[LA VIERGE, ST. GEORGES ET ST. DONATIEN] [1887]

Etching. Proof: Before letters, with remarque. Signed by etcher.

Bér. 14.

Gaultier, Léonard (1552(1560)–1641) *French School.*

[HENRI IV] TIMEBUNT GENTES NOMEN TUUM: . . . [1610]

Line engraving.

Didot (Portraits) 816.

Gaultier, Léonard—Continued.

LOVYS XIII. ROY DE FRANCE ET DE NAVARRE. SACRÉ GAGE DU CIEL . . . 1610.

Line engraving.

Didot (Portraits) 832. Le B. 126.

[MARIE DE MEDICIS] CELLE JE SUIS QUI FAIS REGNER LES ROYS . . .

Line engraving.

BUONARROTI, Michelangelo (1475–1564)

[LE JUGEMENT DERNIER] Copy after Martino Rota's engraving.

Line engraving: First state: Before the address of Mariette.

Le B. 18.

Gautier, Lucien (1850–) *French School.*

[INTERIOR OF WESTMINSTER] 1889.

Etching. Selected proof: Before all letters. Signed by etcher.

Gaywood, Robert (ab. 1632–ab. 1711) *English School.*

MART: LVTHER: P STENT EXCUDIT.

Etching.

MARY STVART, QVEEN OF SCOTLAND. 1655.

Etching. From the Labanoff collection.

Bry. i: 548.

WALKER, Robert (–1658?)

OLIVER LORD PROTECTOR OF THE COMMONWEALTH OF ENGLAND SCOTLAND AND IRELAND &c. . . . Arms and inscription underneath.

Mixed engraving.

H. 5. Bry. i: 549.

Geille, Amédée Félix Barthélemy (1810?–) *French School.*

[MARQUIS DE LAFAYETTE]

Line engraving. Proof: Before letters.

Ghiraldi, (worked first part nineteenth century) *French School.*

JOSEPH NAPOLÉON BONAPARTE.

℔ *Lithograph.*

Ghisi, Diana (ab. 1535–1588) *Italian School.*

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

[MADONNA DELLA CESTA] MI FABER EST NVTRIX . . . 1577.

Line engraving: Second state.

B. 19. Le B. 7.

GIANUZZI, Giulio di Filippo dei. *Called* Giulio Romano (1493–1546)

[LATONE METTANT AU MONDE APOLLON ET DIANE DANS L'ÎLE DE DÉLOS]

Line engraving. Trimmed close. From collection of W. Esdaile.

B. 39. N. v: 145.

Ghisi, Giorgio (1520–1582) *Italian School.*

GIANUZZI, Giulio di Filippo dei (?) *Called* Giulio Romano (1493–1546)

[LA VICTOIRE]

Line engraving.

B. 34. Le B. 58.

GHISI, Giovanni Battista. *Called* Mantovano (1503–1575)

[LE PERFIDE SINON VENANT FAIRE UNE FAUSSE CONFIDENCE AUX TROYENS AU SUJET DU CHEVAL DE BOIS]

Line engraving.

Le B. 61. B. 28.

Giaconi, Vincenzo (worked ab. 1836) *Italian School.*

TONIOLI, Ferdinando (worked 1788)

JUSUF PASCIA GRAN VISIR.

℔ *Line engraving.*

N. xviii: 559 (Tonioli).

Gianoli (contemp.) *French School.*

DELAROCHE, Paul (Hippolyte) (1797–1856)

[NAPOLEON IN HIS CABINET. Called the "SNUFF-BOX PORTRAIT"]

℔ *Etching.* Remarque proof.

Gibbon, Benjamin Phelps (1802–1851) *English School.*

LANDSEER, Sir Edwin Henry (1802–1873)

[SUSPENSE] 1837.

Mixed engraving. Proof: Before letters. From the Buccleuch sale.

Bry. i: 565. H. 5.

[SAME]

Proof: Before all letters: Retouched. From the Buccleuch sale.

[SAME]

First proof: Before all letters.

[SAME]

Trial proof: Third state. "Edwin Landseer." From the Buccleuch sale.

[SAME]

Trial proof: Fourth state. From the Buccleuch sale.

[SAME]

Trial proof: Fifth state.

Gibbs, John (worked middle nineteenth century) *English School.*

IBBETSON, Capt. (Henry ?) R. E. (worked early nineteenth century)

NAPOLEON THE FIRST AT ST. HELENA. FROM THE ORIGINAL PAINTING, TAKEN IMMEDIATELY AFTER DEATH. 1855.

℔ *Lithograph.*

Giberti (Ghiberti, Gibert), Antonio (worked ab. 1809–1830) *Italian School.*

DAVID, Jacques Louis (1748–1825)

NAPOLEONE IL GRANDE. AL MONTE S. BERNARDO. BONAPARTE ANNIBAL KAROLUS MAGNUS MP. 1809.

Line engraving: Second state.

N. v: 159. Ap. 2. H. 3.

Giffart, Pierre (1637–1723) *French School.*

FRANCOISE DAVBIGNY MARQVISE DE MAINTENON &C. AUTANT MODESTE . . . PAR MES RESPECTS . . . IE NE PAROIS . . . MA VERTU ME FAIT ESTIMER [1687] With arms.

Line engraving.

H. 4. N. v: 162. Didot (Portraits) 866.

Gilbert, Achille Isidore (1828–) *French School.*

PRUD'HON, Pierre Paul (1758–1823)

[MILLEVOYE]

Etching and aquatint. Proof: Before letters.

Bér. 131.

JACQUE, Charles Émile (1813–1894)

[LA SORTIE]

Etching. Remarque proof: Signed by etcher and artist. Remarque by Jacque.

Bér. 60.

Gilli, Alberto Maso (ab. 1820–) *Italian School.*

DIDIONI, F. (worked early nineteenth century)

RAGIONE DI STATO. (Napoleon and Josephine)

Etching.

Bér. 18.

Girard, Alexis François (1789–1870) *French School.*

DUPASQUIER, Gamen (worked middle nineteenth century)

[PRINCE LUCIEN MURAT]

℘ *Mixed engraving.* Unfinished proof: Before all letters.

Bér. 8.

STEUBEN, C. G. H. A. F. L., Baron de (1788–1856)

BONAPARTE PASSANT LE SAINT-BERNARD VEILLE DE MARENGO . . . (1848)

Mezzotint and aquatint.

Bér. 48.

SCHEFFER, Ary (1795–1858)

[MME. GUIZOT MÈRE] 1845.

℘ *Mezzotint.* Proof: Before letters. With dedication inscription by engraver.

Bér. 6

Girard, Pierre. *See* FÉROGIO, François Fortuné Antoine, and GIRARD, Pierre.

Girsch, F. (contemp.) *American School.*

BROWN, John George (1831–)

["FAR AWAY O'ER THE WAVES OF THE WANDERING SEA"] 1883.

Line engraving. Proof: Before letters. Signed by artist and engraver.

Glaser, Adam Goswin (1815–1900) *German School.*

RAIBOLINI, Francesco di Marco. *Called* Il Francia (1450–1517)

[DIE ANBETUNG DER HEILIGEN DREI KÖNIGE]

Line engraving. Proof: Before letters.

H. 3. Ap. 2.

Gleditsch, Paul (1793–1872) *German School.*

VANUCCI, Pietro. *Called* Pietro Perugino (1446–1523)

[LA S. VIERGE, L'ENFANT JÉSUS, S. MADELEINE ET S. CATHERINE]

Line engraving. Proof: Before letters.

Le B. 6. H. 5. Ap. 6.

Glockendon, Albert (worked ab. 1481–1485) *German School.*

[LA FLAGELLATION] One of 12 plates of the Passion of Jesus Christ.

Line engraving.

Le B. 7. H. 2. B. 7.

Godby, James (worked ab. 1800–1812) *English School.*

WOLKOFF (worked end eighteenth century)

FIELD MARSHAL PRINCE KOUTOUSOFF SMOLENSKY. Michael Laurionovitch Golenitchef Kou touzof, surnamed Smolenskoi, Prince and Field Marshal.

Stipple engraving.

Godefroy, Jean (1771–1839) *French School.*

MARIE LOUISE. ARCHIDUCHESSE D'AUTRICHE IMPÉRATRICE DES FRANÇAIS REINE D'ITALIE. 1810.

Stipple engraving.

Bér. vii: 168. H. 9.

GÉRARD, Baron François Pascal Simon (1770–1837)

[LA BATAILLE D'AUSTERLITZ] 1813.

Line and stipple engraving. Proof: Before letters.

Bér. vii: 168. Ap. 6. H. 11.

Godefroy, Jean. *See also* LINGÉE, Charles Louis, and GODEFROY, Jean.

Goed, H. S. (worked end eighteenth century) *English School.*

OWEN, William (1769–1825)

[WILLIAM PITT] [1799]

℘ *Mezzotint.* Proof: Before letters. Tiffin, Catalogue . . . of English Portraits in Mezzotint, ascribes this portrait to C. H. Hodges, intimating that "H. S. Goed" is an anagram based upon "Hodges."

KALICHEW, G. I. (worked end eighteenth century)

SUWAROW. 1799. Alexander Vasilievitch Souvorof (or Suwarow), surnamed Rymnikski.

℘ *Mezzotint.*

Goff, R. (contemp.) *American School.*

[LANDSCAPE.]

Etching. Proof: Before all letters. Signed by etcher.

Goldar, John (1729–1795) *English School.*

ZUCCHERO (ZUCCARO), Federigo (1543–1609)

Sr NICOLAS BACON. LORD KEEPER. 1784.

℘ *Line engraving.*

Golding, Richard (1785–1865) *English School.*

FOWLER, William (1796–ab. 1880)

HER HIGHNESS THE PRINCESS VICTORIA. 1830.

℘ *Line engraving.*

Bry. i: 581. Ap. 3.

Plate IV

The Virgin Weeping Over the Body of Christ

By Hendrik Goltzius

Gole, Jacob (1660–1724) *Dutch School.*

L. BAKHUIZEN OUT 72 JAAR. ÆMULA NATURÆ BAKHUSIA . . . JANUS BROCKHUSIUS. Ludolf Bakhuizen.

Mezzotint. This print is usually prefixed to the set of marines by Bakhuizen.

Wes. (G.) app. f. B. iv: 280. H. i: 47. Le B. 57. N i: 230.

See this print with Bakhuizen, L.

CAROLUS XII D. G. SUECIÆ REX, ETC. . . . JE SUIS ISSU DU GRAND GUSTAUE, ROY COMME LUY, VAILLANT ET BRAUE. Charles XII., King of Sweden.

Mezzotint.

Le B. 96. N. v: 268.

FREDERICUS GUILJELMUS, D. G. S. R. I. ELECTOR ET ARCHICAMERARIUS, MARCHIO BRANDENBURGICUS . . . Frederick William, Elector of Brandenburg, surnamed "The Great Elector."

Line engraving: Second state.

Wes. (G.) 4. Le B. 63. Bib. Nat. 6384 (41)

MARIA D. G. ANGLIÆ, SCOT: FRAN: ET HIB: REG: QUEEN MARY II., WIFE OF WILLIAM III.

Mezzotint.

Wes. (G.) 97. Bromley, p. 166. Suth., ii: 255.

BARTHOLD LE NOIR SCHWARTZ. INVENTEUR DE LA POUDRE ET DE L'ARTILLERIE ALLEMANT . . .

Mezzotint.

Wes. (G.) 115. Le B. 93. N. v: 269.

OSTADE, Adriaen Jansz van (1610–1685)

[ADRIAEN VAN OSTADE]

Mezzotint. Proof: Before all letters.

Wes. (G.) 103. Le B. 81. N. v: 269.

PLAES (PLAS), David van der (1647–1704)

LOUISE DE LA MISERICORDE . . . DUCHESSE DE LA VALLIERE . . . [1685] D. A. PLAATS PINX.

Line engraving. With oval border commenced.

Wes. (G.) 22. Le B. 99. N. v: 268. Brandes Coll. i: 307.

Goltzius, Hendrik (1558–1616) *Dutch School.*

[LA S. VIERGE PLEURANT SUR LE CORPS DE JÉSUS-CHRIST]

Line engraving.

B. 41. Le B. 40.

Goltzius, Hendrik—Continued.

[HERCULE TUANT CACUS.]

Chiaroscuro.

B. 231. H. 36. N. v: 277.

[UN ARQUEBUSIER] PRO PATRIA PUGNANS . . .

Line engraving. After a drawing by Goltzius. Engraved by one of his pupils.

B. iii: 114 (97).

[UN PORTE-ENSEIGNE, TENANT LE DRAPEAU DE SON RÉGIMENT] SIGNIFER INGENTES ANIMOS . . . 1587.

Line engraving.

B. 125. H. 14. Le B. 180. N. v: 277.

THEODORVS CORNHERTIVS, AD VIVVM DEPICTVS ET ÆRI INCISVS AB. H. GOLTZIO. QUI VERI STUDIO . . . Dirk Volckertsz Coornhert.

ℙ *Line engraving:* Second state.

B. 164. Le B. 153. H. 22. N. v: 278. H. & R. 7.

[HUGO GROTIUS(?) *Called* JEAN HUGO DE GROOT]

ℙ *Line engraving.*

B. iii: 111 (85).

ROBERTUS COMES LEYCESTRIÆ . . .

ℙ *Line engraving.* Supposed to have been engraved upon silver. Inscription in reverse.

B. 175. Le B. 165. H. 27. N. v: 279. H. & R. 18. Brandes Coll. i: 319.

[SAME]

ℙ Reversed copy.

THEODORICO FRISIO PICTORI EGREGIO . . . QUID TABULA . . . 1597. The son of the painter Diderik de Vries with dog and bird. Also called "Goltzius' dog."

ℙ *Line engraving.*

B. 190. Le B. 161.

Goncourt, Jules de (1830–1870) *French School.*

SAINT-AUBIN, Gabriel Jacques de (1724–1780)

[LE PONT-NEUF ET LA SAMARITAINE EN 1775]

Etching.

Bér. 2 (6).

Goudt, Hendrik, Grave van (1585–1630) *Dutch School.*

ELSHEIMER, Adam (1578–1620)

[LE GRAND TOBIE] 1613. THOBIAS CÆCI SEQUITUR . . .

Line engraving. From the Sir Peter Lely collection.

Le B. 1. H. 2. N. v: 299. Andres. 2. Dutuit 2.

(A copy in reverse made of a part of this print by Vorsterman. *See* VORSTERMAN, LUCAS I)

ELSHEIMER, Adam (1578–1620)

[LA FUITE EN EGYPTE] PRO FUGIT IN TENEBRIS . . . 1613

Line engraving.

Le B. 3. H. 3. N. v: 300. Andres. 3. Dutuit 3.

ELSHEIMER, Adam (1578–1620)

[LA DÉCOLLATION DE S. JEAN BAPTISTE]

Line engraving.

Le B. 4. H. 4. Andres. 4. Dutuit 4.

ELSHEIMER, Adam (1578–1620)

[CÉRÈS À LA RECHERCHE DE PROSERPINE] 1610. DUM FRUGUM GENITRIX . .

Line engraving.

Le B. 6. H. 5. N. v: 300. Andres. 5. Duchesne, 92. Dutuit 6.

ELSHEIMER, Adam (1578–1620)

[JUPITER ET MERCURE CHEZ PHILÉMON ET BAUCIS] 1612. JUPPITER ATQUE HERMES . . .

Line engraving.

Le B. 5. H. 6. N. v: 300. Andres. 6. Dutuit 5.

ELSHEIMER, Adam (1578–1620)

[L'AURORE] 1613. AURORA AMOTO NOCTIM . . .

Line engraving: Second state.

Le B. 7. H. 7. N. v: 299. Andres. 7. Dutuit 7.

Goutière, Tony (1808–) *French School.*

ISABEY, Jean Baptiste (1767–1855)

[JOSEPH FOUCHÉ.] With arms.

Line engraving. Proof: Before letters.

Goya y Lucientes, Francisco José de (1746–1828) *Spanish School.*

[La balançoire]

Etching. Proof: Before letters.

P. & B. ii: 344.

VELASQUEZ, Diego Rodriguez de Silva y (1599–1660)

D. Isabel de Borbon, Reyna de España . . . 1778.

℔ *Etching.*

Le B. 4. P. & B. ii: 341. Bér. 1.

VELASQUEZ, Diego Rodriguez de Silva y (1599–1660)

D Margarita de Austria Reyna de España . . . 1778.

℔ *Etching.*

Le B. 5. Bér. 1. P. & B. ii: 341.

VELASQUEZ., Diego Rodriguez de Silva y (1599–1660)

Felipe III. Rey de España. . . . 1778.

℔ *Etching.*

Bér. 1. P. & B. ii: 341.

VELASQUEZ, Diego Rodgriguez de Silva y (1599–1660)

Felipe IV. Rey de España. . . . 1778.

℔ *Etching.*

Le B. 6. Bér. 1. P. & B. ii: 341.

Granger (worked early eighteenth century) *English School.*

William I.

℔ *Stipple engraving.* Cut from book.

Graves, Robert (1798–1873) *English School.*

WILKIE, Sir David (1785–1841)

[The Abbotsford family] 1837.

℔ *Line engraving.* Proof: Before letters.

Le B. 10. H. 6. Ap. 4.

[Same] 1836.

Trial proof of etched plate before engraving. With letters.

Graves, Robert—Continued.

PHILLIPS, Thomas (1770–1845)

[LORD BYRON] 1836.

℘ *Line engraving.* Proof: Before letters.

Le B. 4. H. 15. N. v: 343.

Gravesande, Charles Storm van's (1841–) *Dutch School.*

[SUR LES BORDS DE L'ESCAUT À BURGHT]

Dry point. Proof: Before all letters: Signed by etcher.

Bér. 45.

[FISHING-BOAT WITH LINE TO THE SHORE; TWO MEN HOLDING TO IT; OTHER BOATS IN DISTANCE; BUILDINGS TO EXTREME LEFT]

Dry point. Remarque proof: Signed by etcher.

[BÂTEAUX DE PÊCHE]

Dry point. Proof: Before all letters: Signed by etcher.

Bér. 186.

[FISHING BOATS NEAR DORDRECHT; A SMALL LIGHT OR HARBOR MARK AT EXTREME LEFT]

Dry point. Proof: Before all letters: Signed by etcher.

[L'EMBOUCHURE DU VECHT ET LA ZUYDERZÉE]

Etching and dry point: Second state: Proof: Before all letters: Signed by etcher.

Bér. 101.

[MOULIN SUR LA RIVE DU GEIN, PRÈS ABCOUDE]

Dry point. Proof: Before letters: Signed by etcher.

Bér. 184.

[VIEUX CHÊNE]

Dry point. Proof: Before letters: Signed by etcher.

Bér. 155.

[PINS MARITIMES DANS LES ENVIRONS D'HYÈRES]

Dry point. Proof: Before all letters: Signed by etcher.

Bér. 15.

[CARCASSE(S) DE NAVIRE(S) DANS LE BIESBOSCH]

Etching. Proof: Before all letters: Signed by etcher.

Bér. 125.

Green, Valentine (1739–1813) *English School.*

RUBENS, Petrus Paulus (1577–1640)

THE DESCENT FROM THE CROSS. 1801.

Mezzotint: Third state.

Le B. 17. Bry. i: 598. H. 15. Whitman (G.) 262.

DYCK, Anthonie van (1599–1641)

HENRY DANVERS EARL OF DANBY. 1775. With arms.

Mezzotint. Third state.

S. 34. Le B. 83. Bry. i: 598. H. 47. Whitman (G.) 48.

Greenwood, John (1729–1792) *English School.*

VERKOLJE, Nicolaes (1673–1746)

[JEUNE FILLE OUVRANT UNE PORTE ET TENANT UNE CHANDELLE]

Mezzotint. Proof: Before all letters.

H. 5. Brandes Coll. i: 552.

Grévedon, Pierre Louis (*called* Henri) (1782–1860) *French School.*

ROBESPIERRE. 1824.

Lithograph.

Gribelin, Simon, I (worked 1660–1670) *French School.*

[FOUR CIRCULAR MEDALLIONS CONTAINING CUPIDS, ETC.; FOUR GROUPS OF INSTRUMENTS REPRESENTING MUSIC, SCIENCE, ART, AND WAR; IN THE CENTER, A COAT-OF-ARMS. BORDER AT TOP AND BOTTOM] "5."

Line engraving.

[TWO CIRCULAR MEDALLIONS CONTAINING SYMBOLIC FIGURES; ABOVE, WHEEL WITH CORNUCOPIÆ; BELOW, WINGED HOURGLASS WITH SCYTHE AND SICKLE. BORDER AT TOP AND BOTTOM] Apparently same set as above.

Line engraving.

Grignion, Charles (1716–1810) *English School.*

HOGARTH, William (1697–1764)

CANVASSING FOR VOTES. Plate II. 1757. One of a series of four plates on The Election of a Member of Parliament, engraved by Hogarth, Grignion, Le Cave, and Aveline.

See HOGARTH, William.

Line engraving.

Le B. 14. Bry. i: 602. H. (Hogarth) 20. P. & B. ii: 355. Gray Coll. p. 160.

Grimm, Ludwig Emil (1790–1863) *German School.*

J. F. BLUMENBACH. 1823.

Etching.

H. 31.

Gucht, Gerard van der (ab. 1696–1776) *English School.*

THE REVEREND MR. SAML. WILLARD. QUANTÆ PIETATAS IMAGO!

Line engraving.

Bromley, p. 282.

Guérin, Christophe (1758–1831) *French School.*

WEYLER, Jean Baptiste (1749–1791)

MARIE-PAUL-JOSEPH-ROCH-YVES-GILBERT MOTTIER LA FAYETTE, DÉPUTÉ D'AUVERGNE À L'ASSEMBLÉE NATIONALE CONSTITUANTE; . . . 1792.

Line engraving.

P. & B. ii: 357.

Guido Reni. *See* RENI, Guido.

Gunst, Pieter Stevens van (1667–ab. 1724) *Dutch School.*

KNELLER, Sir Godfrey (1646–1723)

ANNA D. G. ANGLIÆ, SCOTIÆ, . . . PETRUS A GUNST SCULPS. Queen Anne of England.

℘ *Line engraving.*

Suth. i: 15. Bry. i: 612. Bib. Nat. 1285 (26)

WERFF, Adriaen van der (1659–1722)

JOHN, DUKE OF MARLBOROUGH. SPOLIIS INSIGNIS OPIMIS.

℘ *Line engraving.*

H. 8. N. v: 454. Bry. i: 612.

H

Haas, Johann Meno (1752–1833) *German School.*

DÄHLING, Heinrich Anton (1773–1850)

ABSCHIED ALEXANDERS I. KAISERS VON RUSSLAND VON FRIEDRICH WILHELM III. UND LOUISE AM SARGE FRIEDRICHS DES GROSSEN. 1806.

Line engraving.

Le B. 13. N. v: 480.

WOLF, Ulrich Ludwig Friedrich (1772–1832)

FRIEDRICH DER GROSSE KÖNIG VON PREUSSEN . . . [1808] In the park at Sans Souci.

℘ *Line engraving*: Second state.

Le B. 31. N. v: 480. H. 6.

Habelmann, Paul Sigmund (1823–1890) *German School.*

MENZEL, Adolf Friedrich Erdmann (1815–)

[FRIEDRICH DER GROSSE BEI DER HULDIGUNG DER STÄNDE SCHLESIENS 7. NOV. 1741]

Mixed engraving. Proof: Before all letters: With inscription by engraver.

H. 9.

Habelmann, Paul Sigmund—Continued.

[FREDERICA SOPHIA WILHELMINA, MARGRAVINE OF BEIRUTH. SISTER OF FREDERICK THE GREAT]

Line engraving: Proof: Before all letters: With inscription by engraver.

Haden, Francis Seymour (1818–) *English School.*

[BREAKING UP OF THE AGAMEMNON] 1886.

Mezzotint. Signed by engraver.

Bér. 188.

[GREENWICH] 1879.

Etching: Trial proof c. Signed by etcher.

Dr. 184.

[OUT OF MY STUDY WINDOW] No. 1 of a series of 25 plates published in "Etudes à l'eau-forte." 1865–66.

Etching: First state. Signed by etcher.

Dr. 17.

BATTERSEA REACH. 1863. No. 2.

Etching: Second state.

Dr. 45.

KENSINGTON GARDENS. 1859. No. 3.

Etching: Second state. Signed by etcher.

Dr. 12.

THE TOWING PATH. 1864. No. 4.

Dry point: First state.

Dr. 67.

[SUNSET ON THE THAMES] 1865. No. 5.

Etching and dry point: First state. Signed by etcher.

Dr. 83.

FULHAM. No. 6.

Etching and dry point: First state.

Dr. 18.

SHEPPERTON. 1864. No. 7.

Etching: First state.

Dr. 71.

Haden, Francis Seymour—Continued.

WHISTLER'S HOUSE AT OLD CHELSEA. 1863. No. 8.

Etching: First state. Signed by etcher.

Dr. 47.

[KEW RAILWAY EXTENSION] Kew. 1864. No. 9.

Etching: First state.

Dr. 65.

[EARLY MORNING, RICHMOND] [1859] No. 10.

Etching and dry point: Second state. Signed by etcher.

Dr. 21.

[THAMES SIDE AT KEW] No. 11.

Etching: First state.

Dr. 73.

EGHAM. No. 12.

Etching: Third state. Signed by etcher.

Dr. 14.

EGHAM LOCK. No. 13.

Etching: Second state.

Dr. 15.

BRENTFORD FERRY. 1864. No. 14.

Etching: First state.

Dr. 66.

[A SUNSET IN TIPPERARY] 1863. No. 15.

Dry point. First state. Signed by etcher.

Dr. 44.

FROM THE BRIDGE AT CARDIGAN. 1864. No. 16.

Etching. First state.

Dr. 60.

KILGAREN CASTLE (South Wales) 1864. No. 17.

Etching. First state.

Dr. 58

[HOUSE OF BEN DAVIS, SMITH. NEWCASTLE EMLYN [SOUTH WALES] 1864. No. 18.

Etching. First state.

Dr. 56.

Haden, Francis Seymour—Continued.

KENARTH, S. WALES. 1864. No. 19.

Etching. First state.

Dr. 57.

NEWCASTLE IN EMLYN (South Wales) No. 20.

Etching. First state.

Dr. 55.

[SHERE MILL POND] 1860. No. 21.

Etching. Second state. Signed by etcher.

Dr. 35.

[EVENING] 1864. No. 22.

Etching and dry point: First state. Signed by etcher.

Dr. 68.

[KIDWELLY] (SOUTH WALES) 1859. No. 23.

Etching: First state.

Dr. 22.

[MYTTON HALL] (LANCASHIRE) 1859. No. 24.

Dry point: First state. Signed by etcher.

D. 13.

WRIGHT, Joseph (1734–1797)

THOMAS HADEN OF DERBY 1778. 1864. Grandfather of Francis Seymour Haden. No. 25.

Etching and dry point: First state.

Dr. 51.

Haelwegh, Albert (ab. 1610–1673) *Scandinavian School.*

MANDER, Karel van, III (ab. 1605–1672)

CHRISTIANO QUINTO, DANIÆ, NORVEGIÆ, VANDALORUM, GOTHORUMQUE, PRINCIPI ELECTO . . . PIETATE ET CONSTANTIA. Christian V., King of Denmark.

Line engraving.

N. v: 496. Le B. 17. Bib. Nat. 9616 (29)

Haid, Johann Gottfried (1710–1776) *German School.*

REYNOLDS, Sir Joshua (1723–1792)

LORD CAMDEN.

℘ *Mezzotint.*

Le B. 21.

Haid, Johann Jakob (1704–1767) *German School.*

IOHANNES NARCISSUS DE RAUNER, DOMINUS IN MUHRINGEN . . . With arms.

℘ *Mezzotint.*

Le B. 93. Brandes Coll. ii: 99. N. v: 509.

IOHANN CASPAR SCHAVR, VON IHRO RÖM. . . . MAJ^{T} . . . CHYMICUS . . .

℘ *Mezzotint.*

HAID, Johann Jakob (1704–1767) and BERGMÜLLER, Johann Georg (1688–1762)

IOH. ELIAS RIDINGER PICTOR ET SCALPTOR (sic) AUGUSTANUS . . .

℘ *Mezzotint.*

Le B. 94. H. 9. N. v: 508.

HAID, Johann Jakob (1704–1767) and BERGMÜLLER, Johann Georg (1688–1765)

GEORGIVS PHILLIPVS RVGENDAS AVGVSTANVS . . .

℘ *Mezzotint.*

Le B. 95.

BERGMÜLLER, Johann Georg (1688–1762)

IOANNES GEORGIVS BERGMÜLLER SEREN:^{MI} ET REV:^{MI} PRINCIPIS . . . OMNIS CARO . . . ANTHROPO-METRIA.

℘ *Mezzotint.*

Le B. 59. Brandes Coll. ii: 29.

DENNER, Balthasar (1685–1749)

ERNESTVS IOACHIMVS DE WESTPHALEN IMPERAT. RUSSICI ORDIN. S. ALEXANDRI NEUSKI ET DUC. SLEZVIC. HOLS . . .

℘ *Mezzotint.*

Haid, Johann Jakob—Continued.

DESMAREES, Georg (1697–1776) and BERGMÜLLER, Johann Georg (1688–1765)

IOAN. ADAM. SCHOEPFIVS PICTOR HISTORICUS . . .

Mezzotint.

Le B. 100. Brandes Coll. ii: 156.

HOLZER, Johann Evangelist (1708–1740)

HERR PHILIPP ADAM BENZ. SILBER- IUBELIER . . . With arms.

Mezzotint.

Brandes Coll. ii: 114. Bib. Nat. 4104.

STUDER, Johann Rudolph (1700–af. 1769)

IOANNES CAROLVS HEDLINGERVS, ORD: CHRIST. EQ . . . Johann Karl Hedlinger.

Mezzotint.

Le B. 73. H. 2. Brandes Coll. ii: 98. N. v: 508 and xvii: 511.

Haig, Axel Herman (1838–) *English School.*

[DOMINICAN CHURCH, ARLES] 1887.

Etching. Proof: Before all letters. Signed by etcher.

[VESPERS, BEAUVAIS] 1891.

Etching. Proof: Before all letters. Signed by etcher.

[CATHEDRAL AT BURGOS] 1890.

Etching. Proof: Before all letters. Signed by etcher.

[INTERIOR OF THE CATHEDRAL AT BURGOS] 1889.

Etching. Proof: Before all letters. Signed by etcher.

[TOWER OF ST. PIERRE, CAEN] 1879.

Etching. Proof: Before all letters. Signed by etcher.

[TOMB OF EDWARD THE BLACK PRINCE, CANTERBURY CATHEDRAL] 1894.

Etching. Proof: Before letters. Signed by etcher.

[CATHEDRAL AND TOWN OF CHARTRES] 1886.

Etching. Proof: Before all letters. Signed by etcher.

Bér. viii: 57.

Haig, Axel Herman—Continued.

[In the aisles of the Cathedral of Chartres. No. 175] 1881.
Etching. Proof: Before all letters. Signed by etcher.

[Washing day, Chartres] 1887.
Etching. Proof: Before all letters. Signed by etcher.

[Darwin's study] 1882.
Etching. Proof: Before all letters. Signed by etcher.

[Durham Cathedral] 1893.
Etching. Proof: Before all letters. Signed by etcher.

[Flemish lace-makers] 1879.
Etching. Proof: Before all letters. Signed by etcher.

[Jedburgh Abbey] 1879.
Etching. Proof: Before all letters. Signed by etcher.

[Cathedral of St. George, Limburg-on-the-Lahn] 1888.
Etching. Proof: Before all letters. Signed by etcher.

[Fountain of St. George, Lubec] 1885.
Etching. Proof: Before all letters. Signed by etcher.

[Waiting for the ferry, Lubec] 1885. View of cathedral.
Etching. Proof: Before all letters. Signed by etcher.

[Moorish archway] 1884.
Etching. Print from the destroyed plate.

[An old Hanse town] 1883.
Etching. Proof: Before all letters.

[Magdalen College, Oxford] 1886.
Etching. Proof: Before all letters. Signed by etcher.

[Altar in Cathedral at Amiens] 1897.
Etching. Proof: Before letters. Signed by etcher.

[Interior of Cathedral at Palencia] 1896.
Etching. Proof: Before letters. Signed by etcher.

[Retour de foire à Pampelune] 1887.
Etching. Proof: Before all letters. Signed by etcher.
Bér. viii: 57.

Haig, Axel Herman—Continued.

[Cathedral at Rheims] 1892.
Etching. Proof: Before all letters. Signed by etcher.

[North transept, Rheims] 1893.
Etching. Proof: Before all letters. Signed by etcher.

[The Alcazar, Segovia] 1886.
Etching. Proof: Before all letters. Signed by etcher.

[Stockholm] 1888.
Etching. Proof: Before all letters. Signed by etcher.

[Swedish pulpit] 1881.
Etching. Proof: Before all letters. Signed by etcher.

[Cathedral at Tarragona] 1895.
Etching. Proof: Before letters. Signed by etcher.

[Thuringerburg] 1886.
Etching. Proof: Before all letters. Signed by etcher.

[Interior of Cathedral at Upsala] 1895.
Etching. Proof: Before letters. Signed by etcher.

[Pulpit of St. Fermo Maggiore, Verona] 1881.
Etching. Proof: Before all letters. Signed by etcher.

[View of chancel, Westminster Abbey] 1885.
Etching. Proof: Before all letters. Signed by etcher.

[A dark corner, Westminster Abbey] 1886.
Etching. Proof: Before all letters. Signed by etcher.

[Entrance to Poets' Corner, Westminster Abbey] 1886.
Etching. Proof: Before all letters. Signed by etcher.

[Poets' Corner, Westminster Abbey] 1886.
Etching. Proof: Before all letters. Signed by etcher.

[St. Edmund's Chapel, Westminster Abbey] 1885.
Etching. Proof: Before all letters. Signed by etcher.

[Tomb of Edward the Confessor, Westminster Abbey] 1885.
Etching. Proof: Before all letters. Signed by etcher.

Haig, Axel Herman—Continued.

[Tomb of Edward the Confessor, Westminster Abbey] 1885.

Etching. Print from destroyed plate. Proof: Before all letters.

[Round tower, Windsor] 1887.

Etching. Proof: Before letters. Signed by etcher.

Haldenwang, Christian (1770–1831) *German School.*

RUYSDAEL, Jacob van (1628–1682)

[Cascade]

Line engraving. (Haldenwang died before the completion of this plate; it was finished by Ludwig Schnell (1790–1834))

Le B. 50. Ap. 10. H. 7.

Hale, Ellen Day (1855–) *American School.*

[Boy playing on a pipe] 1888.

Etching. Proof: Before all letters. Signed by etcher.

Santa Barbara. 1892.

Etching. Proof: Before all letters. Signed by etcher.

San Diego. 1893.

Etching. Proof: Before all letters. Signed by etcher.

Hall, Henry Bryan (1808–1884) *American School.*

[Henry Wadsworth Longfellow] 1885.

℘ *Line engraving.* Proof: Before all letters. Signed by engraver.

Hall, John (1739–1797) *English School.*

WEST, Benjamin (1738–1820)

Oliver Cromwell dissolving the Long Parliament. 1789.

Line engraving: Third state.

Le B. 7. H. 2. N. v: 520.

Hall, John—Continued.

REYNOLDS, Sir Joshua (1723–1792)

RICHARD BRINSLEY SHERIDAN, Esq. 1791.

Line engraving: Third state.

Bry. i: 620. Le B. 20. N. v: 520. H. 9.

Halle, J. S. H. (worked end of eighteenth century) *German School.*

HOFFMANN, Georg Andreas (1754–1808)

FRIEDRICH DES ZWEÿTEN ANKUNFT IM ELÿSIO. 1789.

Line engraving.

Hardy, Heywood (contemp.) *English school.*

[GAINING STRENGTH] 1881.

Etching and mezzotint. Proof: No. 4: Before letters. Signed by etcher.

[HALT AT THE INN]

Etching. Proof: Before all letters. Signed by etcher.

Hartmann, Wolfgang (worked about 1680) *German School.*

MAGNIFICUS . NOBILISSIMUS . ET . AMPLISSIMUS . DN . LAURENTIUS . ZIMMERMANNUS . PROCONSUL. RIGENSIS. ÆTATIS 76. TANTUM GLÿPTA POTEST! SI DONA TVT INCLUTA QUÆRIS . . . Laurenz Zimmermann.

Line engraving.

Hauer, Gotthold (1783–1825) *German School.*

DANNECKER, Johann Heinrich von (1758–1841)

MONUMENT À L'HONNEUR DE FRÉDÉRIC II, ROI DE PRUSSE . . .

Aquatint.

Havell, F. John (–1841) *English School.*

HAVELL, William (1782–1857)

[THE TOMB OF NAPOLEON BONAPARTE AT ST. HELENA] 1827.

Line engraving. Proof: Before letters.

Haward, Francis (1759–1797) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

MRS. SIDDONS IN THE CHARACTER OF THE TRAGIC MUSE. 1787.

℘ *Stipple engraving.*

Le B. 12. H. 3. N. vi: 13.

H. E. (worked first half sixteenth century) *Italian School.*

[LE PETIT JÉSUS AU TEMPLE]

Line engraving. From Lord Bute's collection.

B. xv: 462. N. i: 355. H. ii: 799. Nag. Mon. iii: 325 (925$^{(2)}$) Pass. vi: 153. Br. 1: 219 (1720$^{(2)}$)

Heath, James (1757–1834) *English School.*

STUART, Gilbert (1755–1828)

GEORGE WASHINGTON. 1800.

℘ *Line engraving.*

Le B. 26. N. vi: 23 (10). Ap. 17. Bry. i: 636. Baker (Wash.) 250.

RUSSELL, John (1745–1806)

[WILLIAM WILBERFORCE, IN HIS STUDY]

℘ *Line engraving.* Proof: Before all letters, on India paper.

Ap. 19. H. 19.

Hecht, Wilhelm (1843–) *German School.*

LENBACH, Franz von (1836–1904)

BISMARCK. 1879.

℘ *Wood engraving.*

Plate V

Christ Among the Doctors

By H. E.

H E

Hecht, Wilhelm—Continued.

LENBACH, Franz von (1836–1904)

FRIEDRICH III.

℔ *Etching.*

LENBACH, Franz von (1836–1904)

[EMPEROR WILLIAM I., OF GERMANY]

℔ *Etching.* Proof: Before letters.

Heckenauer, Leonhard (ab. 1640–1704) *German School.*

PREKRASA ILI OLGA V̌ S. KRESHCHENII ELENA VELIKAIA KMAZINA VSEROSIISKAIA RODYLAS V 885 SKONCHALAS V 964. Olga, baptized Helena, grandduchess of Russia and Regent. b. 885; d. 964 (969). Called St. Olga.

℔ *Line engraving.*

Heister, F. (worked middle nineteenth century) *German School.*

QUINTIN MESSSIS. AUS DER GALLERIE DES STAEDELSCHEN KUNSTINSTITUTES (FRANKFORT). GEDRUCKT BEI B. DONDORF. FRANKFURT A/ M.

℔ *Lithograph.*

Helman, Isidore Stanislas (1743–1806) *French School.*

MONNET, Charles (1730–af. 1808)

ASSEMBLÉE NATIONALE, ABANDON DE TOUS LES PRIVILEGES, À VERSAILLES SCEANCE DE LA NUIT DU 4 AU 5 AOUT 1789. One of a set of 15 prints, Principales Journées de la Révolution.

Line engraving. The etching by Antoine Jean Duclos (1742–1795), finished plate by Helman.

P. & B. ii: 397 (26) and ii: 47 (29).

MONNET, Charles (1730–af. 1808)

[LA TÉTE DE FÉRAUD PRÉSENTÉE À BOISSY-D'ANGLAS] 1797. One of a set of 15 prints, Principales Journées de la Révolution.

Line engraving. The etching by Jean Duplessi-Bertaux (1747–ab. 1819), finished plate by Helman.

P. & B. ii: 397 (26).

Henderson, Will (contemp.) *English School.*

GÉRARD, Baron François Pascal Simon (1770–1837)

[MME. RÉCAMIER] 1894.

ℙ *Mezzotint.* Remarque proof: On Japanese paper. Signed by engraver.

Henne, Eberhard Siegfried (1759–1828) *German School.*

FRIEDRICH II (THE GREAT)

ℙ *Etching, colored by hand.*

Le B. 8. N. vi: 99 (3)

Henriquel-Dupont, Louis Pierre (1797–1892) *French School.*

SCHEFFER, Ary (1795–1858)

[CHRISTUS CONSOLATOR]

Line engraving. First state: With the border. With dedication inscription by engraver.

Le B. 3. Bér. 64. H. 3.

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

MARIAGE MYSTIQUE DE STE. CATHERINE. 1867.

Line engraving.

Bér. 93. H. 6.

GROS, Baron Antoine Jean (1771–1835)

[LE COMTE DE LARIBOISIÈRE . . . IL SE SÉPARE DE SON SECOND FILS FERDINAND, TUÉ UNE HEURE APRÈS . . . À LA BATAILLE DE LA MOSKOWA] PYRÉNÉES. 1850.

Line engraving. Proof: Before all letters.

Bér. 80. Didot (Portraits) 942.

INGRES, Jean Auguste Dominique (1780–1867)

[MGR. DE LATIL, ARCHEVÊQUE DE REIMS] [1831] For *Le Sacre de Charles X.*

ℙ *Line engraving.* Finished plate: Before all letters. With dedication inscription by engraver.

Le B. 23. Bér. 32. N. iv: 13. Chal. du Louvre, 4185. Ap. 19.

[SAME]

ℙ *Line engraving.* Unfinished plate. With dedication inscription by engraver.

Henriquel-Dupont, Louis Pierre—Continued.

GÉRARD, Baron François Pascal Simon (1770–1837)

[LOUIS-PHILIPPE] [1837]

Line engraving. Proof: Before all letters.

Didot (Portraits) 937. Ap. 21. Bér. 50. Chal. du Louvre, 2228.

DUBUFE, Louis Édouard (1820–1883)

[LE PRINCE IMPÉRIAL] [1859]

Etching.

Bér. 90. Didot (Portraits) 941.

DELAROCHE, Paul (Hippolyte) (1797–1856)

PIERRE LE GRAND. [1842]

Line engraving: Third state.

Le B. 38. Bér. 66. H. 14.

Henriquel-Dupont, Louis Pierre (1797–1892) and **Dormier,** Alexandre Charles (1788–af. 1845) *French School.*

MAUZAISSE, Jean Baptiste (1784–1844), HITTORFF, Jakob Ignaz (1792–1867) and LECOINTE, Jean François Joseph (1783–1858)

[OFFICIER DE LA MAISON DU ROI]

Line engraving. Proof: Before letters. For *Le Sacre de Charles X.*

Le B. 44. Bér. 33. N. iii: 456 (Dormier). Chal. du Louvre, 4193.

Henriquez, Benoit Louis (1732–1806) *French School.*

BARAT (worked middle eighteenth century)

F. M. AROUET, DE VOLTAIRE. 1778. ET SON CŒUR ET SON GÉNIE . . .

Line engraving: Second state.

Le B. 21. P. & B. 25. Ap. 17. Brandes Coll. ii: 343.

Herhan, Élisabeth G. (worked 1800–1810) *French School.*

GUÉRIN, Jean (1760–1836)

MOREAU. 1800.

Stipple engraving.

Herkomer, Hubert (1849–) *English School.*

[HUBERT HERKOMER] 1879.

Etching. Remarque proof: Remarque two children. Signed by etcher.

Herlin (worked first half nineteenth century) *Scandinavian School.*

SANDBERG, Johan Gustaf (1782–1854)

GUSTAF II ADOLPH [KING OF SWEDEN] 1832. Vignette beneath: Svenska stenen vid Lützen. G. A. 1632. Monument to Gustavus Adolphus at Lützen.

Lithograph.

Hess, Carl Adolph Heinrich (1769–1849) *German School.*

ALI CHEVAL DE BATAILLE DE NAPOLEON. 1809. No. 9. J. G. Z. H-L-NR DEL.

Lithograph.

H. 1.

Hess, Carl Ernst Christoph (1755–1828) *German School.*

RYN, Rembrandt Harmensz van (1606–1669)

[PORTRAIT OF A MAN WITH FUR CAP AND STAFF, SITTING AT A TABLE] 1788.

Etching.

Heumann, Georg Daniel (1691–1759) *German School.*

PREISSLER, Johann Daniel (1666–1737)

FRIDERICVS . . . VLRICA . . . Frederick I., and Ulrica Eleonora, King and Queen of Sweden, etc.

Line engraving.

Bib. Nat. 16657 (13)

Heyden, Jakob von der (1570–1637) *German School.*

LUDOVICUS XIII. DICTUS JUSTUS, D. G. FRANCIÆ ET NAVARRÆ REX CHRISTIANISSIM, LE REGNE FLEURISSANT . . . JUSTUS UT PALMA FLOREBIT ETC. Ps. 91. ÆTATIS SUÆ 35, ANNO SALUTIS 1635. Louis XIII., King of France and Navarre.

Line engraving.

Hirschvogel, Augustin (ab. 1503–ab. 1569) *German School.*

[PAYSAGE] 1546.

Etching.

B. 53. Le B. 349.

[VUE D'UN VILLAGE] 1546.

Etching.

B. 76. H. 15. Brandes Coll. ii: 104.

Hodges, Charles Howard (1764–1837) *English School.* *See also* H. S. GOED.

RUSCA, Jacopo T. (worked late eighteenth century)

GENERAAL (sic) BUONAPARTE. [1799]

Mezzotint.

Hodgetts, T. (worked first half nineteenth century) *English School.*

SCHEFFER, Ary (1795–1858)

CHARLES MAURICE, PRINCE DE TALLEYRAND. 1835.

Mezzotint.

Höfel, Blasius (1792–1863) *German School.*

CROCE, Johann Nepomuk de la (1736–1819)

W. A. MOZART . . . ZUR RECHTEN SEITE MOZARTS VATER (LEOPOLD) MIT DER GEIGE. LINKS AM CLAVIER WOLFGANG AMADEUS MOZART UND SEINE SCHWESTER MARIA ANNA. JM HINDERGRUNDE (EN MEDAILLON), LETZTERER BEIDEN MUTTER. 1856.

Line engraving: Second state.

Ap. 12.

Hoffmann, August (1810–1872) *German School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[Die Madonna mit St. Hieronymus und Franciscus] [1862]

Line engraving. Proof: Before letters: With engraver's name lightly scratched below. With dedication inscription by engraver.

H. 4. Ap. 4. Gray Coll. p. 159.

KAULBACH, Wilhelm von (1805–1874)

[Arthur and Hubert de Burgh]

Line engraving. Proof: Before all letters. With dedication inscription by engraver.

Ap. 7. H. 15.

Hogarth, William (1697–1764) *English School.*

An Election Entertainment. Plate I of a series of four plates on "Election." 1755.

Line engraving: Second state. (No. 2 engraved by Charles Grignion)

H. 20. Le B. 29.

The Times. Plate I. 1762.

Line engraving.

Le B. 33.

The Times. Plate II. 1790. Engraved in 1762; published in 1790.

Line engraving.

Le B. 34.

Hogarth, William (1697–1764) and **Aveline**, François Antoine (1718–1762) *English School.*

Chairing the Members. Plate IV of a series of four plates on "Election." 1758.

Line engraving.

H. 20. Le B. 32.

Hogarth, William (1697–1764) and **Le Cave** (worked middle eighteenth century) *English School.*

The Polling. Plate III of a series of four plates on "Election." 1758.

Line engraving.

H. 20. Le B. 31.

Holl, Francis (1815–1884) *English School.*

RICHMOND, George (1809–1896)

HIS ROYAL HIGHNESS ALBERT EDWARD, PRINCE OF WALES, K. G . . . 1859.

Stipple engraving.

LAURENCE, Samuel (1812–1884)

W. M. THACKERAY. [1853]

Stipple engraving.

Holl, William (1807–1871) *English School.*

VECELLI, Tiziano. *Called* Titian (1477–1576)

[CHRIST CROWNED WITH THORNS]

Line and stipple engraving. Proof: Before letters.

FAED, John (1820–1902)

WASHINGTON RECEIVING A SALUTE ON THE FIELD OF TRENTON. 1865.

Line engraving.

Baker (Wash.) 416.

Hollar, Wenceslaus (1607–1677) *English School.*

(a) THE MANNER OF SITTING AT DINNER, OF MAXIMILIAN, KING OF THE ROMANS, ON THE DAY OF HIS INVESTITURE; (b) THE MANNER OF SITTING AT DINNER, OF FERDINAND PRINCE OF SPANIE, ON THE DAY OF HIS INVESTITURE. Pag. 404. Two prints on one plate.

Etchings. From the Seymour Haden collection.

Ver. p. 13: 45.

[A DUTCH LADY WITH A POKE ON HER FOREHEAD]

Etching.

Ver. p. 64: 198.

[A FRENCH CAVALIER MAKING HIS BOW]

Etching. From the collection of Josef Camesina.

Ver. p. 64: 197.

THE TOWNE OF HVLL. KYNGESTON VPON HVLL. With key and small map in the corner.

Etching.

Ver. p. 27: 108.

Hollar, Wenceslaus—Continued.

PIAZZA IN CONVENTGARDEN. 2.

Etching.

Ver. p. 19: 5.

THE CATHEDRAL CHURCH OF ANTWERP . . . 1649.

Etching.

Ver. p. 89: 5.

PALATIUM ARCHIEPISCOPI CANTUARIENSIS PROPÆ LONDINUM, VULGO LAMBETH HOUSE . . . 1647.

Etching.

Ver. p. 19: 7.

ORIENTALIS ECCLESIÆ LINCOLNIENSIS FACIES. VT NEC PER TEMPORIS . . . 1672. P 257. East front of Lincoln Cathedral.

Etching.

Ver. p. 102: 161. Le B. 531-539.

ECCLESIÆ CATHEDRALIS SARISBVRIENSIS A SEPTENTRIONE PROSPECTVS. PRISTINÆ PIETATIS MEMORIÆ . . . 1672. Salisbury Cathedral.

Etching.

Ver. p. 104: 191. Le B. 531-539.

[ST. GEORGE'S CHAPEL AT WINDSOR. PROSPECT OF THE INSIDE OF THE CHAPEL] 1663.

Etching.

Ver. p. 101: 146.

EXCELLENTISSIMO DOMINO D. LAMORALDO CLAVDIO FRANCISCO COMITI DE LA TOVR, VALSASINE, TASSIS, ET SAC: . . ET EXCELLENT. EIVS CONIVGI, D. ANNÆ DE HORNES HAS ICONES SOLENNEM UTRIQUE IN HEMISSEM AD SCHALDIM INGRESSUM EXHIBENTES OBSERVANTIÆ MONIMENTUM D. D. I. B. ANTONI. Title-page with arms for "A view of the congratulations paid to the Count de la Tour, upon his public entry into Holland after the conclusion of the peace between Spain and the Empire with the States, with fireworks . . "

Etching.

Ver. p. 132: 58 and p. 34: 257-262.

1. EXCELLENTISSIMUS COMES A LATERE SCHALDIS HEMISSEM INGREDITUR . . . The entry.

Etching. One of the set of 5 prints of which the above is the title.

Ver. p. 34: 257.

2. EXCELLENTISSIMO COMITI SACRAM ÆDEM INGREDIENTI . . . Visit to the church.

Etching. One of the same set as the above.

Ver. p. 34: 258.

Hollar, Wenceslaus—Continued.

3. PRÆFATUS D. ALEXANDER EXCELLENTISSOS COMITES IN DOMUM . . . At the chateau.

Etching. One of the same set as the above.

Ver. p. 34: 259.

4. BENE OMINATAM DIEI SOLENNITATEM NOCTURNÆ FACES IGNESQUE . . Fireworks.

Etching. One of the same set as the above.

Ver. p. 34: 260.

PARLAMENTVM LONDINENSE, ABBILDÚNG DER SESSION DES PARLAMENTS ZU LONDEN VBER DEN SENTENTZ DES GRAFEN VON STAFFORD. Trial of Lord Strafford. With key.

Etching.

Ver. p. 12: 33.

THE TRUE MANER OF THE EXECUTION OF THOMAS EARLE OF STRAFFORD, LORD LIEUTENANT OF IRELAND VPON TOWER HILL, THE 12TH OF MAY, 1641. HYBERNIÆ PROREGIS SUPPLICIVM. With key.

Etching.

Ver. p. 12: 34.

VINCI, Leonardo da (1452–1519)

[CHRIST HOLDING A GLOBE AND RAISING THE RIGHT HAND IN BENEDICTION] 1650.

Etching. Proof: Before letters.

Le B. 71. N. vi: 264 (55).

HOLBEIN, Hans, II (1497–1543)

[A WOMAN AT FULL LENGTH, CROWNED, IN AN ERMIN[E] MANTLE, AND A CHALICE IN HER HAND, WITH THE EUCHARIST IN IT] 1647.

Etching. From the Boerner collection.

Ver. p. 1: 4.

BOEL, Pieter (1622–1674)

[A DEAD HARE HANGING BY THE FOOT, DOG, BIRDS, ETC.] 1649.

Etching. Proof: Before letters.

Ver. p. 118: 79. Le B. 165. N. vi: 266 (145). H. 43.

BRUEGHEL, Jan, II (1601–1675)

[A LANDSCAPE] 1650.

Etching. Collector's mark, "W. B. G."

Ver. p. 57: 34.

Hollar, Wenceslaus—Continued.

AVONT, Pieter van (1600–1652)

[A VIEW OF THE MONASTERY AT GROENENDAEL NEAR BRUSSELS] R: DA ADMODUM D NO D: PETRO PARYS . . . 1647.

Etching.

Ver. p. 31: 171.

HOLBEIN, Hans, II (1497–1543)

[LADY BUTTS. WIFE OF THE PHYSICIAN OF HENRY VIII] 1649.

℘ *Etching.*

Ver. p. 71: 29.

DYCK, Anthonie van (1599–1641)

CAROLVS II. D. G: MAGNÆ BRITANNIÆ . . . 1649.

℘ *Etching:* First state.

Ver. p. 82: 254. Le B. 238. N. vi: 264 (51).

DYCK, Anthonie van (1599–1641)

[QUEEN HENRIETTA MARIA] 1641.

℘ *Etching.*

Ver. p. 72: 51 (?)

DYCK, Anthonie van (1599–1641)

PERRILL: RIS ET REVEREN: MUS DOMINVS IOANNES MALDERVS EPISCOPVS ANTVERPIENSIS ETC. 1645. Jean Malder, Bishop of Antwerp.

℘ *Etching:* First state.

Ver. p. 76: 111. Le B. 289. N. vi: 265 (91).

DYCK, Anthonie van (1599–1641)

PER ILLUSTRIS DOMINVS HIERONYMVS WESTONIVS, COMES PORTLANDIÆ. . . . 1645. Jerome Weston, Earl of Portland.

℘ *Etching.*

Ver. p. 76: 107. Le B. 302.

DIEPENBECK, Abraham van (1599–1675)

REDIVIVO PHŒNICI LVCIFERO NEBVLAS FVGANTI, SOLI TENEBRAS PENITVS ABOLENTI CAROLO II. D. G. MAGNÆ BRITANNIÆ . . . TARTAREÆ FUGIUNT . . . Charles II. in armor; the allegorical background, only by Hollar.

℘ *Etching.*

Ver. p. 72: 54. Le B. 239.

Hollar, Wenceslaus—Continued.

DÜRER, Albrecht (1471–1528)

1497. ALBRECHT THVRER DER ELTER. VI ID. ALT. 70 JOR. NOBILI ET MAGNIFICO DNO DNO IOHANNI MAXIMILIANO ZVM JVNGEN . . . 1644. Albrecht Dürer, the elder.

Etching.

Ver. p. 69: 9. Le B. 268. N. vi: 264 (47).

DÜRER, Albrecht (1471–1528)

EFFIGIES ALBERTE TUÆ DVRERE INUENTE . . . DAS MACHT ICH NACH MEINER GESTALT, ICH WAR SEX VND ZWANTZIG JAR ALT . . . 1645. Albrecht Dürer when he was 26. With hands folded.

Etching.

Ver. p. 69: 10. Le B. 270.

HOLBEIN, Hans, II (1497–1543)

HANNS HOLBEIN. VERA EFFIGIES IOHANNIS HOLBEINIJ. . . . 1647.

Etching.

Ver. p. 70: 12.

[SAME]

ZUCCHERO (Zuccaro), Federigo (1543–1609)

[MARY QUEEN OF SCOTS] From a miniature attributed to Zucchero.

Etching.

Ver. p. 80: 223.

RUBENS, Petrus Paulus (1577–1640)

EXCELLENTIS: MUS DNS: D: PETRVS PAVLVS RVBENIVS . . . Peter Paul Rubens.

Etching.

Ver. p. 78: 149. Le B. 306. N. vi: 265 (98).

Hondius, Hendrik, II (ab. 1588–ab. 1658) *Dutch School.*

GERARDUS MERCATOR NATUS REPULMUNDÆ . . . IUDOCUS HONDIUS NATUS IN PAGO FLANDRIÆ . . Gerard Mercator and Jodocus Hondius. Plate from G. Mercator's Atlas sive cosmographicæ . . . Published in Amsterdam, 1630, by Hendrik Hondius the younger.

Line engraving.

Som. 3596.

Hondius, Hendrik, II—Continued.

ILLVSTRISSIMVS D. D. AXELIUS OXENSTIERNA . . . TALIS AB ARCTOIS VENIT OXENSTIERNIUS ORIS . . . Count Axel Oxenstierna.

Line engraving.

H. 9.

ARMANDUS IOANNES DU PLESSIS, CARDINALIS, DUX DE RICHELIEU . . . MENS SIDE=RA VO=LUIT. 1634. Cardinal Richelieu.

Line engraving.

N. vi: 282 (70) Le B. 16.

Hopfer, Daniel (ab. 1490–ab. 1536) *German School.*

[LA SAINTE VIERGE PRÉSENTÉE AU TEMPLE]

Etching.

B. 34. LeB. 4. N. vi: 299 (34).

[UN OFFICIER ALLEMAND PORTANT UN DRAPEAU . . . ACCOMPAGNÉ D'UN TAMBOUR]

Etching.

B. 66.

[FÊTE DE VILLAGE] Two plates.

Etching.

B. 74. Le B. 109. N. vi: 300 (74).

[DESSEIN D'UN CHAPITEAU ET D'UNE BASE DE COLONNE] 146.

Etching.

B. 128. Brandes Coll. ii: 118.

DES LUTTERS GESTALT MAG WOL VERDERBENN . 1523. Martin Luther.

Etching.

B. 86. H. & R. 8. Brandes Coll. ii: 120. N. vi: 300: 86.

Hopfer, Hieronymus (worked ab. 1520–1530) *German School.*

DÜRER, Albrecht (1471–1528)

[UN PAYSAN DANSANT AVEC UNE VILLAGEOISE]

Etching.

B. 43. Le B. 73.

Houbraken, Jacobus (1698–1780) *Dutch School.*

[WILLIAM CECIL, LORD BURLEIGH]

Line engraving. Proof: Before letters.

Le B. 45. N. vi: 324 (67)

GEOFFREY CHAUCER. 1741.

Line engraving. Nagler says this print is after Dichter.

Le B. 53. N. vi: 324 (86)

JOHN HAMPTON. VINDEX LIBERTATIS . . . 1740.

Line engraving.

Le B. 93. N. vi: 323 (21)

SOMER, Paul van (1576?–1621)

SR FRANCIS BACON VISCOUNT ST ALBANS LORD CHANCELLOR. 1738.

Line engraving.

Le B. 31. N. vi: 324 (71)

ZUCCHERO (Zuccaro), Federigo (1543–1609)

SR NICOLAS BACON LORD KEEPER. 1738.

Line engraving.

Le B. 32. N. vi: 324 (72)

HOLBEIN, Hans, II (1497–1543)

CATHERINE . HOWARD . QUEEN OF K. HENRY . VIII.

Line engraving.

Le B. 18. N. vi: 323 (10) H. 34. Bry. i: 669.

OLIVER, Isaac (ab. 1556–1617)

ROBERT DEVEREUX EARL OF ESSEX. 1738.

Line engraving.

Le B. 73. N. vi: 323 (36)

PESNE, Antoine (1683–1757)

FRIDERICUS TERTIUS, BORUSSORUM REX . . . Frederick III., King of Prussia.

Line engraving.

H. 11. Brandes Coll. ii: 408.

HOLBEIN, Hans, II (1497–1543)

HENRY. VIII. K. OF ENGL. FRANCE & IRELAND DEFENDER OF Ÿ FAITH . . .

Line engraving. Proof: Before letters.

Bib. Nat. 21187 (47.)

Houbraken, Jacobus—Continued.

OLIVER, Isaac (ab. 1556–1617)

HENRY PRINCE OF WALES SON OF K. JAMES I. 1738.

Line engraving.

Le B. 81. N. vi: 323 (2)

COOPER, Samuel (1609–1672)

GENERAL JRETON. 1741.

Line engraving.

Le B. 112. N. vi: 323 (20)

HEILMANN, Johann Kaspar (1718–1760)

LODEWYK DE XV. KONING VAN VRANKRYK EN NAVARRE. 1752. Louis XV., King of France.

Line engraving.

OLIVER, Isaac (ab. 1556–1617)

SR PHILIP SYDNEY. 1743.

Line engraving.

Le B. 187. N. vi: 324 (63)

JOHNSON, C. (worked first part of seventeenth century)

GEORGE VILLIERS DUKE OF BUCKINGHAM.

Line engraving.

Le B. 42. N. vi: 323 (27)

Hourdain C. (fl. ab. 1800) *French School.*

KUCHARSKJ, (worked latter part of eighteenth century)

LOUIS XVII, ROI DE FRANCE ET DE NAVARRE; NÉ À VERSAILLES, LE 27 MARS, 1785, MORT AU TEMPLE, LE 8 JUIN, 1795. OSTENDENT TERRIS HUNC TANTUM FATA. With arms.

Stipple engraving.

Houston, Richard (1722–1775) *English School.*

RYN, Rembrandt Harmensz van (1606–1669)

[A MAN HOLDING A KNIFE, OR "REMBRANDT'S COOK"]

Mezzotint: Second state.

S. 146. Le B. 98. N. vi: 327 (14)

Houston, Richard—Continued.

PESNE, Antoine (1683–1757)

FREDERICK THE III^D KING OF PRUSSIA . . .

Mezzotint.

Le B. 80. N. vi: 328 (74) S. 97.

PESNE, Antoine (1683–1757)

FREDERICK THE III^D KING OF PRUSSIA . . . On horseback.

Mezzotint.

S. 98.

HOARE, William (ab. 1707–1792)

THE RIGHT HONOURABLE WILLIAM PITT, ESQ^R . . . 1766.

Mezzotint.

Le B. 77. S. 94. N. vi: 328 (41)

Huot, François (worked second half of eighteenth century) *French School.*

GIRODET TRIOSON, Anne Louis de Roussy (1767–1824)

BONAPARTE (CHARLES DE) PÈRE DE L'EMPEREUR NAPOLÉON + 1875. GAL^RIE HIST^QUE DE VERSAILLES. 2743. S^IE X. S^OR 7.

Line engraving. Reproduced by Gavard's diagraph and pantograph.

See Bér. vi: 252 (1).

Hurd, Nathaniel (1730–1777) *American School.*

[BILL OF EXCHANGE]

Line engraving. Restrike.

I

I. B., Master, of 1530 (prints dated 1523–1530) *German School.*

[MARTIN LUTHER] IN SILENCIO ET SPE ERIT FORTITVDO VESTRA. M. L. 1530.

Line engraving.

B. 9.

[PHILIP MELANCHTHON] SI DEVS PRO NOBIS QVIS CONTRA NOS. P. M. 1530.

Line engraving.

B. 10.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LES ENFANS VENDANGEURS] 1529.

Line engraving.

B. 35. Nag. Mon. iii: 813 (44)

Israëls, Jozef (1824–) *Dutch School.*

[THE SMOKER]

Etching: Proof before letters.

[THE FISHERMAN]

Etching: Proof before letters.

[LES ENFANTS DE LA MER]

Etching: Proof: Before letters. Signed by etcher.

[SUR LA PLAGE]

Etching: Proof: Before all letters. Signed by etcher.

[INTÉRIEUR DE ZANDVOORT]

Etching: Proof: Before letters. Signed by etcher.

Israhel van Meckenem. *See* MECKENEM, ISRAHEL VAN.

J

Jacob, Nicolas Henri (1782–1871) *French School.*

JAGEMANN, Ferdinand (1780–1820)

GOETHE.

℘ *Lithograph.*

LETHIÈRE (Guillon), Guillaume (1760–1832)

[PRÉLIMINAIRES DE LA PAIX DE LÉOBEN]

Lithograph. Proof: Before letters.

Jacobé, Johann (1733–1797) *German School.*

MOESNER, Franz (worked late eighteenth century) and KOHL, Jakob (worked late eighteenth century)

[BARON IGNAZ STÜRMER] 1775. With arms.

℘ *Mezzotint.* Proof: Before letters.

QUADAL, Martin Ferdinand (1736–1811)

[L'ACADÉMIE DES BEAUX-ARTS DE VIENNE . . .]

Mezzotint. Proof: Before all letters.

Le B. 18. H. 6. N. 3. Bry. i: 701.

Jacque, Charles Émile (1813–1894) *French School.*

[GRANDE PASTORALE]

Etching. Proof: Before letters. Signed by etcher.

Bér. 446.

[LA SOURICIÈRE] 1860. CE SPECTACLE EFFRAYANT . . .

Etching: Second state.

Bér. 162.

Jacque, Charles Émile—Continued.

[L'ORAGE]

Etching. Proof: Before letters.

Bér. 434.

[FEMME FAISANT RENTRER DES PORCS DANS UNE PORCHERIE] 1848.

Etching. Proof: Before letters.

Bér. 86.

Jacque, Léon (1828–) *French School.*

JACQUE, Charles Émile (1813–1894)

LA BERGERIE. No. 1.

Etching.

H. 1: 710.

Jacquemart, Jules (1837–1880) *French School.*

VASE EN ÉMAIL CLOISONNÉ. (COLLECTION DE M. LE DUC DE MORNY)

Etching.

Bér. 13.

MEER, Jan van der, I (1628–1691)

[LE SOLDAT ET LA FILLETTE QUI RIT]

Etching. Proof: Before letters.

Bér. 268. H. 3. Bry. i: 705.

RYN, Rembrandt Harmensz van (1606–1669)

[PORTRAIT DE REMBRANDT] 1869.

℘ *Etching.* Proof: Before letters.

Bér. 270. H. 4. Bry. i: 705.

Jacquet, Jules (1841–) *French School.*

DAVID, Jacques Louis (1748–1825)

[MADAME RÉCAMIER]

℘ *Line engraving.* Proof: Before all letters. Signed by engraver.

Bér. 13. Ap. 4. H. Suppl. 2. Chal. du Louvre, 936.

Jacquet, Jules—Continued.

MEISSONIER, Jean Louis Ernest (1815–1891)

["1805." BATTLE OF AUSTERLITZ] 1894.

Etching and line engraving. Remarque proof: Signed by the engraver.

MEISSONIER, Jean Louis Ernest (1815–1891)

[MIL HUIT CENT QUATORZE] 1884.

Etching and line engraving. Remarque proof on vellum: Signed by artist and engraver. With key.

Bér. 30.

MEISSONIER, Jean Louis Ernest (1815–1891)

[MIL HUIT CENT SEPT] 1890. Friedland.

Etching and line engraving. Proof: Signed by artist and engraver.

Bér. 39.

Janinet, Jean François (1752–1813) *French School.*

POURBUS, Frans, II (1569–1622)

[HENRY IV., OF FRANCE]

Colored aquatint. Proof: Before all letters.

Le B. 35. H. 9. N. vi: 409. P. & B. 128. Bry. i: 707. J. ii: 148.

RUBENS, Petrus Paulus (1577–1640)

[HENRY IV., OF FRANCE] [1777]

Aquatint. Proof: Before all letters.

Bib. Nat. 21195 (261)

Jardin, Karel du (1622–1678) *Dutch School.*

[LES DEUX CHEVAUX]

Etching: Second state.

B. 4. Le B. 4. H. 4. B. Suppl. p. 22. Dutuit 4. Le B. 4. N. 4.

[LES CHIENS]

Etching: Third state.

B. 5. Le B. 5. H. 5. B. Suppl. p. 22. Dutuit 5. Le B. 5. N. 5.

Jardin, Karel du—Continued.

[Les deux Ânes] 1652.

Etching: Fourth state.

B. 6. Le B. 6. B. Suppl. p. 22. Dutuit 6. Le B. 6. N. 6.

[Les trois cochons couchés devant l'étable] 1652.

Etching: Second state.

B. 8. Le B. 8. H. 6. B. Suppl. p. 22. Dutuit 8. Le B. 8. N. 8.

[La paysanne dans l'eau]

Etching: First state.

B. 27. Le B. 27. H. 10. B. Suppl. p. 22. Dutuit 27. Le B. 27. N. 27.

Jasinski, Félix (1862–) *French School.*

BOTTICELLI, Alessandro (1447–1510)

[Primavera] 1892.

Etching. Proof on vellum, signed by etcher.

BURNE-JONES, Sir Edward (1833–1898)

[The golden staircase] 1894.

Etching. Proof on vellum, signed by artist and etcher.

Jeaurat, Edme (1688–1738) *French School.*

LEBRUN, Charles (1619–1690)

Ceremonie du mariage de Louis XIV Roy de France et de Navarre avec la serenissime Infante Marie Therese d'Austriche fille aisnée de Philipe IV. Roy d'Espagne en MDCLX. 1731.

Line engraving: Third state.

Le B. 99. N. 13. Chal. du Louvre, 1084. P. & B. ii: 492.

Jehotte, Léonard (1772–1851) *Flemish School.*

Napoléon Bonaparte. 1804. (With vignette underneath—river, bridge, and burnt suburb of the town of Amercœur.)

℣ *Line engraving.*

Immerzeel, ii: 83.

Jenichen, Balthasar (B. I.) (worked 1560–1582) *German School.*

MARTINVS BVCCER . . . HAT . VIEL . GLITEN . . .

Line engraving.

Pass. iv: 204 (71) Andr. 6.

IOHANNES HVSS . DER HEILIGE MERTERER . . . 1565.

Line engraving.

Pass. iv: 204 (71) Andr. 18. Le B. 15.

ES SIND DEN MENSCHEN . . . THEOPHRAST PARACELSIS . . . 1572. Theophrastus Paracelsus.

Line engraving.

Pass. iv: 204 (71) B. ix: 541 (29) Andr. 28.

Jesi, Samuele (1789–1853) *Italian School.*

BARBIERI, Giovanni Francesco. *Called* Il Guercino (1591–1666)

RIPUDIO DI AGAR. 1821.

Line engraving: Third state. With arms. From the E. F. Oppermann collection.

Le B. 1. H. 1. Ap. 1. N. 1. Bry. i: 712.

VASARI, Giorgio (1511–1574)

BENVENUTO CELLINI. 1825.

Line engraving: Fourth state.

Le B. 4. Ap. 8. H. 10. N. 6. Bry. i: 712.

Jode, Arnold de (1636–af. 1667) *English School.*

DYCK, Anthonie van (1599–1641)

EXCELL^MÆ ILL^MÆQE DOMINÆ CATHERINÆ HOWARD . . . Catharine Howard.

Line engraving: Second state.

Le B. 6. H. 4. Bry. i: 374. N. 5.

Jode, Pieter de, I (1570–1634) *Flemish School.*

JACOBUS VI. SCOTIÆ REX, ET PRIMVS EO NOMINE ANGLIÆ FRANCIÆ, ET HIBERNIÆ . . . A° 1603. ÆTATIS SVÆ 37. James I., when King of Scotland.

Line engraving.

Bromley, p. 45. Suth. i: 531.

Jode, Pieter de, II (1606–af. 1674) *Flemish School.*

ISABELLA BORBONIA DEI GRATIA HISPANIARVM ET INDIARVM REGINA. CONNVBIVM FELIX . . . Isabella (Elizabeth) of France, Queen of Spain, wife of Philip IV.

Line engraving.

Bib. Nat. 14421 (14) Suth. ii: 132.

PHILLIPPVS II DEI . GRATIA . HISPANIARVM INDIARVMQVE REX. Philip II., King of Spain.

Line engraving.

PHILIPPVS IIII. DEI GRATIA HISPANIARVM ET INDIARVM REX. MILLE DATE O SVPERI CAROLOS. . . . Philip IV., King of Spain.

Line engraving.

Suth. ii: 130.

VLADISLAVS . IV. DEI GRATIÂ REX POLONIA AC SWECIA, ETC. Wladislaw IV., King of Poland.

Line engraving.

DYCK, Anthonie van (1599–1641)

ADAM DE COSTER.

Line engraving.

Le B. 63. N. 38. Brandes Coll. i: 286. Som. 1213. Bry. i: 375.

DYCK, Anthonie van (1599–1641)

D. ANTONIVS VAN DYCK EQVES.

Line engraving.

John, Friedrich (1769–1843) *German School.*

BENNER, Henri (end eighteenth century–1825)

EGO VYSOCHESTVO VELIKIĬ KNIAZ KONSTANTIN PAVLOVICH'. S. A. I. LE GRAND-DUC CONSTANTIN. His Highness the Grand Duke Constantine Pavlovich.

Stipple engraving.

KININGER, Vincenz Georg (1767–1851)

KAZYNCKY. 1804.

Stipple engraving.

Johnson, Thomas (contemp.) *American School.*

[ABRAHAM LINCOLN] From a photograph taken in 1861.

Etching. Proof: Signed by etcher.

[WALT WHITMAN]

Etching. Proof: Signed by etcher.

Jones, John (ab. 1740–1797) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

THE RIGHT HONOURABLE CHARLES JAMES FOX. 1789.

Mezzotint.

Le B. 10. H. 6. S. 28. N. 5. Bry. i: 715.

REYNOLDS, Sir Joshua (1723–1792)

[FANNIE KEMBLE, YOUNGER SISTER OF MRS. SIDDONS]

Mezzotint.

S. 45.

Josey, Richard (contemp.) *English School.*

WHISTLER, James Abbott McNeill (1834–1903)

[CARLYLE SEATED] 1878.

Mezzotint. Remarque proof on India paper, signed by artist and engraver. Remarque is Whistler's butterfly done in pencil.

WHISTLER, James Abbott McNeill (1834–1903)

[MRS. WHISTLER] 1879.

Mezzotint. Remarque proof on India paper, signed by artist and engraver. Remarque is Whistler's butterfly done in pencil.

Josi, Christian (worked 1799–1828) *English School.*

COSWAY, Richard (1740–1821)

[MADAME COSWAY]

Stipple engraving.

Joubert, Jean Ferdinand (1810–1887) *French School.*

ISABEY, Jean Baptiste (1767–1855)

[NAPOLEON BONAPARTE] 1833.

Line engraving. Proof: Before letters.

Jügel, Johann Friedrich (worked 1792–1826) *German School.*

WOLF, Ulrich Ludwig Friedrich (1772–1832)

ZUSAMMENKUNFT DER KAISER NAPOLÉON UND ALEXANDER UND DES KÖNIGS FRIEDRICH WILHELM III. ZU TILSIT . . .

Aquatint.

WOLF, Ulrich Ludwig Friedrich (1772–1832)

SIEGREICHER EINZUG DER HOHEN VERBÜNDETEN IN PARIS AM 31 MÄRZ 1814.

Aquatint.

N. vi: 502 (11) and xxii: 56.

Julien, Bernard Romain (1802–1871) *French School.*

SEURRE, Charles Émile Marie (1798–1858)

NAPOLÉON. STATUE DE MR SEURRE, PLACÉE SUR LA COLONNE VENDÔME.

Lithograph (from Le Charivari)

K

Keating, George (1762–af. 1799) *English School.*

MORLAND, George (1763–1804)

NURSE AND CHILDREN IN THE FIELDS. 1791.

Mezzotint.

N. 2.

Kehr, Johann Philipp (ab. 1800–) *German School.*

GRÜNEWALD, Matthias (betw. 1470 and 1480—af. 1529)

[THE VIRGIN AND CHILD WITH ST. ELIZABETH]

Lithograph.

Kilian, Lukas (1579–1637) *German School.*

DÜRER, Albrecht (1471–1528)

ALBERTI DVRERI NORIBERGENSIS, PICTORUM GERMANIÆ PRINCIPIS, EFFIGIES GENUINA DUPLEX, . . . VIVIT POST FVNERA VIRTVS. ALBERTVS DVRER ALEMANVS FACIEBAT . 1509. ALBERTVS DVRER. 1517. Albrecht Dürer. Two portraits on the same plate; one shows him in 1509, the other in 1517.

Line engraving.

Le B. 106. N. 44. H. 18.

Kilian, Philipp Andreas (1714–1759) *German School.*

MEYTENS, Martin van der (1695–1770)

FRANCISCO PRIMO CÆSARI INVICTISSIMO . . . Francis I., of Germany. With arms.

Line engraving.

Le B. 36. H. 11. N. 30. Bry. i: 731. Bib. Nat. 16542 (22)

MEYTENS, Martin van der (1695–1770)

MARIA THERESIA HVNGARIÆ BOHEMIÆ REGINÆ . . . With arms.

Line engraving.

Bry. i: 731. H. 12.

King, Francis Scott (1850–) *American School.*

[DANIEL WEBSTER] 1894. From an old charcoal drawing.

Intaglio engraving on wood. Proof: Before all letters. Signed by engraver.

Kirchhoff, Johann J. (worked first part of nineteenth century) *German School.*

FABER, Johann (1778–1846)

LA PAIX D'HUBERTSBOURG. NVN IST GROS . . . 1825.

Lithograph.

Klauber, Ignaz Sebastian (1754–1820) *German School.*

POELEMBURGH (Poelenborgh), Cornelis van (1586–1667)

PETIT ECOLIER DE HARLEM.

Line engraving: Second state.

Ap. 7. H. 3. Bry. i: 735. H. 22. Ap. 7.

Knesing, Theodor (1840–) *German School.*

ZIMMERMANN, Ernst Karl Georg (1852–)

DER 12-JÄHRIGE JESUS IM TEMPEL. 1881.

Wood-engraving.

Knight, C. A. *See* WHISTLER, JAMES ABBOTT MCNEILL.

Kobell, Ferdinand (1740–1799) *German School.*

SIX ÉTUDES D'APRÈS NATURE. 1769.

Etchings: First state.

Le B. 34–39. H. 2. N. 20–25. J. ii: 166. Bry. i: 740.

[THE WOOD-CHOPPER] 1775.

Etching.

[LANDSCAPE WITH COTTAGE TO RIGHT AND TWO PEASANTS ASLEEP UNDER A TREE]

Etching.

[VIER LANDSCHAFTEN MIT GOTHISCHEN THOREN IN RUINEN] 1770. Four prints.

Etchings: First state.

N. 88–91.

Kobell, Ferdinand—Continued.

[VUE D'UN ANCIEN CHÂTEAU RUINÉ AVEC UNE TOUR CARRÉE . . .] 1773.

Etching: Second state.

Le B. 88. N. 202.

Kohlschein, Joseph (1841–) *German School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[VIRGIN WITH DIADEM]

Line engraving. Proof: Before all letters. Signed by engraver.

Kolpashnikov, Aleksiei Iakovlevich (1744–1809) *Russian School.*

EKATERINA II. Catherine II., Empress of Russia. With Greek inscription.

Line engraving.

PETR VELIKII IMPERAT. I SAMODER. VSEROSSNIISK. OTETS OTECHESTRA. RODIL. MAIIA 31 D. 1672 PRIN. VLAD. 1682 SKONCH. GEN. 28 1725 G. Peter the Great, Emperor and Autocrat of all the Russias, father of his country. Born May 31, 1672; assumed power 1682; died Jan. 28, 1725. With additional Russian inscription underneath. 1772.

Line engraving.

Koning, Cornelis. *See* CONINCK, Cornelis.

Kratké, Charles Louis (1848–) *French School.*

FORTUNY Y CARBÒ, Mariano (1838–1874)

L'ARQUEBUSIER.

Etching. Remarque proof on vellum. Signed by etcher.

Bér. 14.

Krausse, Lorenz Alfred (1829–1894) *German School.*

SCHILLER.

Line engraving.

GRAFF, Anton (1736–1813)

G. E. LESSING.

Line engraving.

H. Suppl. 3.

SCHRADER, Julius Friedrich Antonio (1815–1900)

VON BISMARCK.

Line engraving.

Ap. 1. H. Suppl. 1.

Krethlow, Johann Ferdinand (1767–1842) *German School.*

DÄHLING, Heinrich Anton (1773–1850)

FRIEDRICH WILHELM III. KÖNIG VON PREUSSEN . . . 1807. Surrounded by his family.

Stipple engraving.

Le B. 5. N. 9.

WOLF, Ulrich Ludwig Friedrich (1772–1832)

FÜERST BLÜECHER VON WAHLSTADT . . .

Stipple engraving. Vignette at the bottom: *See* WOLF, Ulrich Ludwig Friedrich.

Le B. 4. N. 8.

Krüger, Ephraim Gottlieb. *See* SCHULTZE, Christian Gottfried, and KRÜGER, Ephraim Gottlieb.

Krug, Ludwig (ab. 1450–1532) *German School.*

[ANBETUNG DER DREI KÖNIGE] 1516.

Line engraving.

B. 2. Le B. 2. H. 2. N. 1. Nag. Mon. iv: 378 (2). Bry. i: 750.

L

Lacauchie, Alexandre (worked ab. 1830–1858) *French School.*

LAETIZIA BONAPARTE.

Lithograph.

Bib. Nat. 5413 (23)

Laffan, William M. (contemp.) *American School.*

BUNCE, William Gedney (1840–)

[MOONLIGHT ON THE ADRIATIC]

Etching. Artist proof. Signed by etcher.

Lafosse, Jean Baptiste Adolphe (worked second half nineteenth century) *French School.*

L. GAMBETTA. 1871.

Lithograph.

Bib. Nat. 17457 (13) Bér. ix: 10.

Lalanne, Maxime (1827–1886) *French School.*

DAUBIGNY, Charles François (1817–1878)

[CLAIRE DE LUNE]

Etching. Proof on Japan paper: Before all letters. Signed by etcher.

Bér. 155.

DUPRÉ, Jules (1812–1889)

[LE MATIN]

Etching. Remarque proof on vellum: Before all letters. Signed by artist and etcher.

Bér. 156.

Lalauze, Adolphe (1838–) *French School.*

[In the woods, springtime]

Etching. Proof on Japan paper.

Lander, Benjamin (1844–) *American School.*

[When we were boys] 1884.

Etching. Proof: Before letters. Signed by etcher.

Landseer, John (1769–1852) *English School.*

CRAIG, William Marshall (worked 1788–1827)

Buonaparte. 1798.

Line engraving: Second state.

Le B. 3.

Landseer, John (1769–1852) and **Smith**, Anker (1759–1819) *English School.*

SMIRKE, Richard (1778–1815)

Mary [Queen of Scots] 1795.

Line engraving. Proof: Before letters.

Langlois, Pierre Gabriel (1754– ab. 1810) *French School.*

VANLOO, Charles Amédée Philippe (1719–1795)

Frédéric II. [the Great] 1785.

Line engraving: Second state.

Bib. Nat. 16649 (141). P. & B. 3.

Lante, Joseph (worked ab. middle of eighteenth century) *French School.*

Catherina. II Magna Felix Avgvsta . . . Empress of Russia.

Line engraving.

Didot (Portraits) 1028. Bib. Nat. 8687 (72)

Larmessin, Nicolas de, I (1636?–1694) and II (1640–1725) *French School.*

LOVISE FRANCOISE DE LA BAVME LE BLANC DVCHESSE DE LA VALIERE. With arms.

Line engraving.

Didot (Portraits) 1044.

Larmessin, Nicolas de, III (1684–1755) *French School.*

VANLOO, Louis Michel (1707–1771)

LOUIS QUINZE ROY DE FRANCE ET DE NAVARRE. With arms.

Line engraving.

P. & B. 26. Didot (Portraits) 1055. N. i: 164.

WATTEAU, Antoine (1684–1721)

LOUIS XIIII METTANT LE CORDON BLEU A MONSIEUR DE BOURGOGNE PERE DE LOUIS XV . . .

Line engraving.

Le B. 58. H. 15. N. i: 164. P. & B. 22.

Larmessin, Nicolas de, III (1684–1755), **Baquoy**, Maurice (ab. 1680–1747) and **Simonneau**, Charles (1645–1728) *French School.*

MARTIN, Pierre Denis (ab. 1673–1742)

IZOBRAZHENIE PRESLAVNOI BATALII . . . View of the famous battle between the Russian and Swedish armies . . . which took place not far from Poltava on the 27th day of June, 1709. One of a set of four plates.

Line engraving.

Le B. 51.

L'Asne, Michel (1596–1667) *French School.*

LUDOVICO DECIMO TERTIO IVSTO . . . Louis XIII., on horseback. In the background the battle of Veillane, engraved by Jacques Callot (1592–1635)

Line engraving.

Le B. 87. H. 13. N. i: 174.

Later, Jacob de (worked ab. 1680–1728) *Dutch School.*

WILHELMUS III. D. G. ANGLIÆ, SCOTIÆ . . .

℘ *Mezzotint.*

Le B. 1. H. 1. N. 1.

Laugier, Jean Nicolas (1785–1865) *French School.*

[TÊTE DE CHRIST] 1842.

Line engraving. Proof: Before letters.

Bér. 35.

GÉRARD, Baron François Pascal Simon (1770–1837)

ANNE LOUISE GERMAINE NECKER, BARONNE DE STAËL HOLSTEIN. 1818.

℘ *Line engraving:* Third state.

Le B. 18. Bér. 18. Ap. 26. H. 21. N. 16. Didot (Portraits) 1132.

GROS, Baron Antoine Jean (1771–1835)

[LE GÉNÉRAL BONAPARTE VISITE LES PESTIFÉRÉS DE JAFFA, 11 MARS, 1799] [1829]

Line engraving. Proof: Before all letters.

Le B. 13. N. 1. Bér. 27. H. 16. Ap. 17.

Laugier, Jean Nicolas (1785–1865) and **Vallot**, Philippe Joseph Augustin (1796–1870) *French School.*

DAVID, Jacques Louis (1748–1825)

[NAPOLÉON DANS SON CABINET AUX TUILERIES] 1835.

℘ *Line engraving.* Proof: Before letters.

Bér. ix: 58 (28) and xii: 172. Ap. 24. H. 15

Launay, Nicolas de (1739–1792) *French School.*

FREUDENBERGER, Sigmund (1745–1801)

LA COMPLAISANCE MATERNELLE.

Line engraving: Third state.

P. & B. 19. Le B. 23. H. 11.

Laurent, Pierre (1739–1809) and **Avril**, Jean Jacques, II (1771–1835) *French School.*

GÉRARD, Baron François Pascal Simon (1770–1837)

[LE GÉNÉRAL BONAPARTE, PREMIER CONSUL, SIGNE LE CONCORDAT ENTRE LA FRANCE ET LE SAINT-SIÈGE, LE 15 JUILLET, 1801]

Line engraving. Proof: Before all letters.

Chal. du Louvre, 966. Bér. 1: 81 and ix: 63. Le B. 22. (Le Blanc attributes this print to Avril alone.)

[SAME.]

Unfinished trial proof.

Lauro, Agostino (worked middle nineteenth century) *Italian School.*

VINCI, Leonardo da (1452–1519)

[MADONNA OF THE BAS-RELIEF]

Line engraving. Proof: Before letters.

Lautensack, Hans Sebald (ab. 1524–1563 (1560?)) *German School.*

[DR. GEORG ROGGENBACH OF BAMBERG] 1554. ANNO ÆTATIS SVE XXXVIII. With Greek inscription.

℘ *Line engraving.*

B. 9. H. 4. Le B. 22. N. 9. Pass. iii: 261 (9) Bry. ii: 26. Nag. Mon. iii: 648 (4)

[PAYSAGE OFFRANT À DROITE UNE ÉGLISE ENTOURÉE D'ARBRES ET DE QUELQUES AUTRES MAISONS . . .] 1553.

Line engraving.

B. 42. N. 43. Le B. 28. Nag. Mon. iii: 652 (22)

Law, David (1831–1902) *English School.*

[WINDSOR CASTLE] No. 29.

Etching. Proof: Signed by etcher.

H. Suppl. 2.

[GRAND CANAL, VENICE, MOONLIGHT]

Etching. Proof: Before letters: Signed by etcher.

H. Suppl. 7.

Law, David—Continued.

GAINSBOROUGH, Thomas (1727–1788)

[THE WATERING PLACE]

Etching. Proof: Before letters: Signed by etcher.

Le Beau, Pierre Adrien (1744–) *French School.*

LECLERC, Pierre Thomas (?) (worked ab. 1780–1810)

LOUIS SEIZE, ROI DE FRANCE ET DE NAVARRE . . .

℘ *Line engraving.*

P. & B. 17. Le B. 18. N. i: 347. Bry. ii: 31.

LECLERC, Pierre Thomas (?) (worked ab. 1780–1810)

MARIE ANTOINETTE, ARCHID^E D'AUTRICHE SŒUR DE L'EMPEREUR, REINE DE FRANCE . . .

℘ *Line engraving.*

P. & B. 17. Le B. 19. N. x: 347. Bry. ii: 31.

Le Cave. *See* HOGARTH, William, and LE CAVE.

Lefèvre, Achille Désiré (1798–1864) *French School.*

DAVID, Jacques Louis (1748–1825)

N. [NAPOLEON] Letter N in a star below print.

℘ *Line engraving.* Proof: Before letters.

Bér. 1.

MURILLO, Bartolomé Esteban (1618–1682)

[L'ANNONCIATION]

Line engraving. Proof: Before letters.

Le B. 1. Bér. 5. H. 2. Ap. 2. Bry. ii: 36.

MURILLO, Bartolomé Esteban (1618–1682)

[L'IMMACULÉE CONCEPTION] 1859.

Line engraving. Proof: Before letters.

Bér. 15. Ap. 1. H. 1. Bry. ii: 36.

Lefèvre, Achille Désiré—Continued.

STEUBEN, C. G. H. A. F. L., Baron de (1788–1856)

HIS MAJESTY, THE EMPEROR NAPOLEON . . 1826.

Line engraving: Second state.

Le B. 13. Ap. 14. Bér. 1. Bry. ii: 36. H. 14.

VERNET, Émile Jean Horace (1789–1863)

[LE GÉNÉRAL FOY]

Line engraving. Proof: Before letters.

Le B. 12. Bér. 2. H. 15. Ap. 10. N. iv: 309. Bib. Nat. 16420 (72) Didot (Portraits) 1174.

Lefèvre, Elénore (worked end of eighteenth century) *French School.*

LEDRU, Hilaire (1769–1840)

AUGEREAU.

Stipple engraving.

Bib. Nat. 8627 (25)

Lefort, Henri Émile (1852–) *French School.*

[GEORGE WASHINGTON] 1881.

Etching. Proof: Before letters. Signed by etcher.

Bér. 3.

Legros, Alphonse (1837–) *English School.*

[DALOU, STATUAIRE] [1877]

Dry-point. Proof: Before all letters, on old paper.

Bér. 41.

[LE CARDINAL MANNING]

Dry-point. Proof: Before all letters. Signed by etcher.

Bér. 43.

[PROCESSION DANS UNE ÉGLISE ESPAGNOLE]

Etching. Proof: Before all letters.

Bér. 49.

Legros, Alphonse—Continued.

[La mort de Saint François]

Etching. Proof: Before all letters.

Bér. 56.

[Same]

Etching: Second state. Proof: Before all letters.

Bér. 56.

L. Gambetta.

✠ *Dry-point.*

Bér. 189.

[Sir Frederick Leighton]

✠ *Dry-point.* Proof: Before all letters. Signed by etcher. From the M. J. Morgan collection.

Bér. 201.

[Sir Frederick Leighton]

✠ *Dry-point.* Proof: Before all letters.

Bér. 204.

[Alphonse Legros, after a painting by himself]

✠ *Dry-point.* Proof: Before all letters. Signed by etcher.

Bér. 212 (?)

Leguay, Eugène (1822–) *French School.*

LACAUCHIE, Alexandre (?) (worked ab. 1830–1858)

Pauline Bonaparte, Princesse Borghèse.

✠ *Line engraving.*

Leibl, Wilhelm (1844–1900) *German School.*

[Peasants' heads] 1874.

Etching. Proof: Before all letters.

Leisnier, Nicolas Auguste (1787–1858) *French School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

MARC-ANTOINE RAIMONDI. 1838.

Line engraving: Second state.

Bér. 12. Ap. 3. H. 1. Le B. 3. Bry. ii: 38. N. 9.

Leloir, Alexandre Louis (1843–1884) *French School.*

[THE CAVALIER]

Etching. Proof: Before all letters.

Le Mire, Noël (1724–1801) *French School.*

LEPAON, Louis (–ab. 1790)

CONCLUSION DE LA CAMPAGNE DE 1781 EN VIRGINIE LE MARQUIS DE LA FAYETTE . . . L'AMÉRIQUE ÉTOIT ASSERVIE.

Line engraving: Second state.

P. & B. 28. Le B. 22. Bry. ii: 40. N. 30. H. 6.

LEPAON, Louis (–ab. 1790)

LE GÉNÉRAL WASHINGTON. NE QUID DETRIMENTI . . .

Line engraving: Second state.

Le B. 27. H. 7. P. & B. 57. Baker (Wash.) 21. Bry. ii: 40. N. 29.

Lemon, Henry (worked second half nineteenth century) *English School.*

HANNAH, Robert (worked 1842–1870)

HARVEY DEMONSTRATING TO CHARLES THE FIRST HIS THEORY OF THE CIRCULATION OF THE BLOOD . . . 1851.

Line engraving.

H. 2. Ap. 4.

Le Rat, Paul Edme (1849–1892) *French School.*

BELLINI, Giovanni (ab. 1428–1516)

[PORTRAIT OF THE DOGE LEONARDO LOREDANO] 1888. With arms.

Etching. Proof: On vellum. Before letters: Signed by etcher.

Bér. 41.

Lerouge, Jean Nicolas (ab. 1776–af. 1824) and **Bovinet**, Edme (1767–af. 1833) *French School.*

CHASSELAT, Charles Abraham (1782–1843)

COURONNEMENT DE SA MAJESTÉ. The Empress Josephine.

Line engraving. Vignette under Joséphine, Impératrice, etc., by Audouin, Pierre.

Ap. (Adouin) 35.

Leroux, Jean Marie (1788–1871) *French School.*

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

LA VIERGE DU MUSÉE DE PARME . . . 107. 1837.

Line engraving.

Bér. 10. Le B. 1. Ap. 1. H. 3. Bry. ii: 45.

VINCI, Leonardo da (1452–1519)

[LEDA] [1835]

Line engraving: First state. Proof: Before letters. With dedication inscription by engraver.

Bér. 9. Le B. 5. Ap. 11. H. 13. Bry. ii: 45.

Leu, Thomas de (ab. 1562–ab. 1620) *French School.*

CHARLES DE BOVRBON. ROMME SOUBS QUI TREMBLOIT IADIS LA TERRE . . .

Line engraving: First state.

R.-D. 323. Le B. 158. Bib. Nat. 5973 (24)

GABRIELLE DESTREE MARQVISE DE MONCEAVX. VOICY BIEN QUELQUE TRAICT D'UN ANGE . . .

Line engraving. From the P. Malenza collection.

R.-D. 365. H. 17. Didot (Portraits) 1243. Le B. 178.

Leu, Thomas de—Continued.

CLAVDII FAVCHETTII FRANC. ANNAL. SCRIP. . . . SPARSA ET NEGLECTA COËGI.

Line engraving. From the Firmin-Didot collection.

R.-D. 369. Didot (Portraits) 1245.

FRANCOIS DE VALOIS, FILS DE FRAN. I. DAVPHIN DE FRANCE. L'ennemy enuieux du bon heur . . .

Line engraving.

R.-D. 371. Le B. 247. Didot (Portraits) 1248. N. 13.

FRANCOYS, I DV NOM, ROY DE FRANCE. L'ITALLE CREINT ENCOR . . .

Line engraving: First state.

R.-D. 372. Le B. 184. Didot (Portrait) 1246. Bib. Nat. 16548 (107)

FRANCOIS SECOND ROY DE FRANCE. LORS QUE CEST ARBRSSEAU PLEIN DE SI BELLE FLEURS . . .

Line engraving: First state.

R.-D. 373. Le B. 185.

HENRY. III. ROY DE FRANCE ET DE POLONGNE. ROY L'HONNEUR DE CE SIECLE . . .

Line engraving: First state.

R.-D. 393. Le B. 190. H. 18.

[HENRI IV, ROI DE FRANCE] HERCVLI SACR. GALLICO.

Line engraving: Third state.

R.-D. 416. Le B. 191. H. 19. Bib. Nat. 21195 (293)

HENRY IIII ROY DE FRANCE ET DE NAVARRE. CE GRAND ROY QUE TU VOIS . . .

Line engraving.

R.-D. 413. Le B. 194. H. 19. Bib. Nat. 21195 (290)

IANNE D'ALBRET, ROYNE DE NAVARRE MERE DE HENRY IIII ROY DE FRANCE ET NAVARRE 1697. VOY LE TYGE SACRE D'UNE RACE DIUINE.

Line engraving: First state.

R.-D. 422. Didot (Portraits) 1321. Le B. 147.

BLASMEZ, Johan (worked end sixteenth century)

POVRTRAICT DE MADAME FILLE VNIQUE DE HENRY IIII. ROY DE FRANCE ET DE NAVARRE . . . PRINCESSE DONT LE CIEUX HONORANS LA NAISSANCE . . . Elizabeth of Bourbon.

Line engraving.

R.-D. 361. Didot (Portraits) 1275.

Leu, Thomas de—Continued.

QUESNEL, François (ab. 1544–1619)

HENRY IIII ROY DE FRANCE ET DE NAVARRE. LE SEPTRE EN MAIN . . .

℔ *Line engraving.*

R.-D. 407. Le B. 199. Didot (Portraits) 1263. N. 17. Bib. Nat. 21195 (289)

QUESNEL, François (ab. 1544–1619)

MARIE DE MEDICIS ROYNE DE FRANCE ET DE NAVARRE. VOICY LE VRAY PORTRAICT D'UNE ROYNE PUDICQUE . . .

℔ *Line engraving.*

R.-D. 454. H. 24. Le B. 206. N. 18.

RICHELET, N. (worked end sixteenth century)

BARNABÆ BRISSONII IN SENATU PARISIENSI PRÆSIDIS . . . Barnabé Brisson, President of the Parliament of Paris. With arms.

℔ *Line engraving:* Second state.

R.-D. 327. Didot (Portraits) 1237. Le B. 167.

Levachez, Charles François Gabriel (worked 1780–1820) *French School.*

TROPHIM GERR. CTE DE LALLY-TOLENDAL. DÉPUTÉ DE PARIS . . . COLLECTION GENERALE DES PORTRAITS DE M. M. LES DÉPUTÉS À L'ASSEMBLÉE NATIONALE . . . 1789. With arms. Count de Lally-Tolendal.

℔ *Aquatint.* Printed in black and brown.

P. & B. ii: 685.

JEAN PAUL MARAT . . . MARAT! QUEL NOM . . . 1798.

℔ *Aquatint.*

P. & B. 1.

Vignette at bottom. *See* DUPLESSI-BERTAUX, Jean.

MAXIMILIEN ROBESPIERRE . . . EN TRAÇANT LE PORTRAIT . . . 1798.

℔ *Aquatint.*

P. & B. 1.

Vignette at bottom: *See* DUPLESSI-BERTAUX, Jean.

JOSEPH EMMANUEL SIEYES . . . SIEYES SE FIT REMARQUER . . . 1802.

℔ *Aquatint.*

P. & B. 1.

Vignette at bottom: *See* DUPLESSI-BERTAUX, Jean.

Levachez, Charles François Gabriel—Continued.

VERNET, Antoine Charles Horace (1758–1836)

[NAPOLÉON, EMPEREUR, À CHEVAL, SUIVI DE SON ÉTAT-MAJOR]

Colored aquatint. Proof: Before all letters.

Le B. 2. Bér. 3. P. & B. 14.

Lewis, Charles George (1808–1880) *English School.*

INCE, Joseph Murray (1806–1859)

BACON, EX. DONO. DANIELIS LOCK. Sir Francis Bacon.

Etching.

Lewis, Frederick Christian. *See* TURNER, Joseph Mallord William.

Leyden, Lucas Jacobsz van (1494–1533) *Dutch School.*

[CAÏN TUANT SON FRÈRE ABEL DEVANT UN AUTEL] 1529. One of a set of six plates, "L'histoire de la création et de la chute du premier homme."

Line engraving.

B. 5. N. 5. Le B. 5. J. ii: 227. Dutuit 5. Bry. i: 703. Volb. 5.

[MARDOCHÉE MENÉ EN TRIOMPHE] 1515.

Line engraving.

B. 32. N. 32. Dutuit 32. H. 8. Le B. 33. J. ii: 227. Volb. 30

[L'ADORATION DES MAGES] 1513.

Line engraving: First state. Restrike.

B. 37. N. 37. Dutuit 37. Le B. 41. Bry. i: 703. H. 9. J. ii: 227. Volb. 35.

[LE BAPTÊME DE JÉSUS CHRIST] [1510?]

Line engraving.

B. 40. N. 40. Dutuit 40. Le B. 44. H. 11. Bry. i: 703. Volb. 37.

[LE COURONNEMENT D'ÉPINES] 1509. One of a set of nine plates, "La passion de Jésus Christ."

Line engraving.

B. 62. N. 62. Le B. 67. H. 13. Dutuit 62. Bry. i: 703. J. ii: 228. Volb. 59.

Leyden, Lucas Jacobsz van—Continued.

[JÉSUS CHRIST PRÉSENTÉ AU PEUPLE] 1510.

Line engraving. Restrike.

B. 71. N. 71. Le B. 76. H. 14. Dutuit 71. Bry. i: 703. J. ii: 228. Volb. 66.

[LE CALVAIRE] 1517.

Line engraving: Second state.

B. 74. N. 74. Le B. 80. H. 15. Pass. iii: 5 (74) Dutuit 74. Bry. i: 703. J. ii: 228. Volb. 69.

[S. PIERRE ET S. PAUL] 1527.

Line engraving.

B. 106. N. 106. Dutuit 106. Le B. 102. Bry. i: 703. Volb. 103.

[LA CONVERSION DE S. PAUL] 1509.

Line engraving: First state.

B. 107. H. 18. Le B. 100. N. 107. Dutuit 107. Bry. i: 703. J. ii: 229. Volb. 116.

[S. GEORGES] [1508?]

Line engraving.

B. 121. N. 121. Dutuit 121. Le B. 92. Bry. i: 703. Vol 20.

[S. MADELEINE DEBOUT SUR DES NUAGES] 1518.

Line engraving.

B. 124. N. 124. Le B. 107. Dutuit 124. Pass. iii: 5 (124) Volb. 114.

[LE POËTE VIRGILE SUSPENDU DANS UN PANIER] 1525. Subject from the tale by Albert d'Eib.

Line engraving.

B. 136. N. 136. Le B. 149. H. 23. Dutuit 136. Pass. iii: 6 (136) J. ii: 230. Volb. 134.

[LE SEIGNEUR ET LA DAME] [1508?]

Line engraving.

B. 145. N. 145. Dutuit 145. Le B. 162. Volb. 139.

[LES ENFANS GUERRIERS] 1527.

Line engraving.

B. 165. N. 165. Dutuit 165. Le B. 141. Volb. 160.

[LUCAS VAN LEYDEN] 1525.

Etching. Inscription cut off.

B. 173. N 173. H. 32. Dutuit 173. Le B. 153. Bry. i: 704. J. ii: 232. Volb. 157.

Lhermitte, Léon Augustin (1844–) *French School.*

[La Cathédrale de Rouen] 1884.

Etching. Proof: Before letters. Signed by etcher.

Bér. 37.

Liebe, Christian Gottlieb August (–1810?) *German School.*

Friedrich d. Grosse begegnet . . . einer Husaren Frau zu Pferde . . .

Etching and line engraving

N. 13.

Liefrinck, Hans (?) (worked 1540–1580) *Flemish School.*

Elisabeth.Dei.Gratia.Regina.Angliæ. Queen Elizabeth.

Line engraving. From the E. W. Martin and Fountaine Walker collections.

Bib. Nat. 14417 (82)

Lignon, Étienne Frédéric (1779–1833) *French School.*

GÉRARD, Baron François Pascal Simon (1770–1837)

Louis Philippe d'Orléans, Duc d'Orléans . . . 1814. With arms.

Line engraving: Fourth state.

Le B. 16. Bér. 32. Ap. 22. H. 20. N. 17.

Lincke, Karl Ludwig (1822–) *German School.*

POUSSIN, Nicolas (1593–1665)

[Angel dictating the Gospel to S. Matthew]

Line engraving. Proof: Before letters. With dedication inscription by engraver.

Lingée, Charles Louis (1751–1819) and **Godefroy**, Jean (1771–1839) *French School.*

ISABEY, Jean Baptiste (1767–1855)

BONAPARTE (AT MALMAISON) 1803.

ℙ *Stipple engraving:* Fourth state.

Le B. 1 (?) Bér. vii: 168. H. i: 590 (8) N. v: 251.

Lips, Johann Heinrich (1758–1817) *German School.*

MADAME NECKER.

ℙ *Line engraving.*

Le B. 52.

Lode, Odoard Helmolt de (–1757) *Danish School.*

MANDER, Karel van, II (1579–1623)

CHRISTIAN DEN FIERDE KONGE TIL DANMARK OG NORGE . . . 1755.

ℙ *Line engraving.*

N. vii: 573. Bry. ii: 68. Bib. Nat. 9615 (57)

Lodge, John (–1796) *English School.*

MILLAR, James (?) (worked ab. 1773–1791)

VIEW OF THE ATTACK ON BUNKER'S HILL, WITH THE BURNING OF CHARLES TOWN, JUNE 17, 1775.

Etching.

Loggan, David (ab. 1630–1693) *English School.*

SERENISSIMUS PRINCEPS JACOBUS DUX EBORACENSIS. &c. James, Duke of York.

ℙ *Line engraving.*

Bry. ii: 69.

Loizel, Balthasar Frédéric (worked end eighteenth century) *French School.*

PATON, Richard (1717–1791)

COMBAT MEMORABLE ENTRE LE PEARSON ET PAUL IONES . . . Reverse copy of earlier print with German and French inscriptions. Published at Augsburg.

Line engraving and etching.

Lombart, Pierre (1612–1682) *English School.*

DYCK, Anthonie van (1599–1641)

CAROLUS I. DEI GRATIA . . . With arms.

Line engraving. First state: Before the face was changed to that of Cromwell.

Le B. 20. N. 11. J. ii: 222. H. 9. Bry. ii: 71. Bib. Nat. 9143 (121)

DYCK, Anthonie van (1599–1641)

OLIVERIUS MAGNÆ BRITANNIÆ . . . Oliver Cromwell. With arms.

Line engraving. Second state: Altered plate.

Le B. 20. N. 11 J. ii: 222. H. 9. Bib. Nat. 11245 (71)

[SAME]

Reproduction—typogravure.

WALKER, Robert (–1658?)

OLIVERIVS CROMWELL EX EXERCITVVM . . Oliver Cromwell, with his page. With arms.

Line engraving.

Bry. ii: 71. J. ii: 222. Bib. Nat. 11245 (70)

Longhi, Giuseppe (1766–1831) *Italian School.*

NAPOLEON. I. GALL. IMP. ITAL. REX. 1806.

Line engraving.

Le B. 32. N. 1. Bér. ix: 189. H. 19.

N. [NAPOLÉON IER, EMPEREUR] 1812.

Line engraving. Proof: Before letters.

Le B. 33. N. 11. H. 20. Bér. ix: 189. Bry. ii: 72.

Longhi, Giuseppe—Continued.

[EUGÈNE DE BEAUHARNAIS, DUKE OF LEUCHTENBERG] 1808.

Line engraving. Proof: Before letters.

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

LA MADDALENA. 1809. With arms.

Line engraving: Fourth state.

Le B. 14. Ap. 14. H. 10. N. 42. Bér. ix: 189. Bry. ii: 72. J. ii: 223.

GÉRARD, Baron François Pascal Simon (1770–1837)

EUGENIO NAPOLEONE DI FRANCIA VICE RE D'ITALIA. 1813.

Line engraving: Third state.

Le B. 24. Bér. ix: 189. Ap. 35. H. 18. N. 2. Bry. ii: 73.

GROS, Baron Antoine Jean (1771–1835)

BONAPARTE À LA BATAILLE D'ARCOLE 27. BRUMAIRE AN V. 1798.

Line engraving: Second state.

Le B. 21. N. 51. Ap. 36. H. 17. Bér. ix: 189. Bry. ii: 73.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LE MARIAGE DE LA S. VIERGE] SE DI TAI PREGI ADORNO . . . 1820. With arms.

Line engraving: Fourth state.

Le B. 4. Ap. 3. H. 3. Bér. ix: 189. N. 31. Bry. ii: 72.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA MADONNA DEL VELO] [1834]

Line engraving. Proof: Before all letters. From the E. F. Oppermann collection. Left unfinished by Longhi and finished by Paolo Toschi (1788–1854)

Le B. 7. H. 5. Ap. 8. Bér. ix: 189. N. 39. Bry. ii: 73.

VINCI, Leonardo da (1452–1519)

LA MADONNA DEL LAGO. MENTRE SORREGGI IL PARGOLO . . . 1825.

Line engraving: Third state.

Le B. 5. Ap. 6. H. 4. Bér. ix: 189. N. 32. Bry. ii: 72.

[SAME]

Line engraving: Fourth state.

Longueil, Joseph de (1733–1792), **Saint-Aubin**, Augustin de (1736–1807) and **Choffard**, Pierre Philippe (1730–1809) *French School.*

COCHIN, Charles Nicolas, II (1715–1790)

[MARIE ANTOINETTE ACCUEILLANT LES VŒUX DE LA FRANCE] LES GRACES SUR SON FRONT SOUTIENNENT LA COURONNE . 1776.

Line engraving: First state.

P. & B. ii: 740 (21), and iii: 453 (108) Le B. 37. N. 22. Bry. ii: 73.

Louis, Aristide (ab. 1820–1853) *French School.*

[PRINCE ALBERT]

Line engraving. Proof: Before all letters.

DELAROCHE, Paul (Hippolyte) (1797–1856)

[NAPOLÉON] 1841. Called the "Snuff-box portrait."

Line engraving. Proof: Before letters.

Le B. 5. H. 7. Bér. 4.

WINTERHALTER, Franz Xaver (1806–1873)

[PRINCE ALBERT] 1848.

Line engraving. Proof: Before letters. India paper.

Louvion, Jean Marie (1740–1804) *French School.*

BONAPARTE IER CONSUL . . . A LA GLOIRE IMMORTELLE DE BONAPARTE.

Line and stipple engraving.

Didot (Portraits) 1412.

Low, Will H. (1853–) *American School.*

[NARCISSA]

Etching. Proof: Before all letters. With dedication inscription by etcher.

[DINAH MORRIS PREACHING AT HAYSLOPE]

Etching. Proof: Before all letters.

Lucas, David (1802–1881) *English School.*

CONSTABLE, John (1776–1837)

[THE LOCK] 1834.

Mezzotint. Proof: Before letters.

H. 4(?)

Lüderitz, Karl Friedrich Gustav (1803–1884) *German School.*

KRÜGER, Franz (1797–1857)

[ALBERTUS THORWALDSEN]

℘ *Mezzotint.* Proof: Before letters.

H. 19.

PESNE, Antoine (1683–1757)

[FRIEDRICH II, DER GROSSE]

℘ *Line engraving.* Proof: Before all letters.

H. 7. Ap. 7.

TEPA, Franz (1832 (1828?) –1889)

ADAM MICKIEWICZ. 1856.

℘ *Mezzotint:* Second state.

H. 21.

Lützelburger, Hans (ab. 1495–1526) *German School.*

HOLBEIN, Hans, II (1497–1543)

[ERASME DE ROTTERDAM] CORPORIS EFFIGIEM . . .

℘ *Woodcut:* First state.

Pass. iii: 390 (57a) N. viii: 114: (3) Bry. ii: 88. H. 10.

Lupton, Thomas Goff (1791–1873) *English School.*

HOLBEIN, Hans, II (1497–1543)

ERASMUS.

℘ *Mezzotint.*

Lupton, Thomas Goff—Continued.

LEFÈVRE, Robert (1756–1830)

NAPOLEON BUONAPARTE. 1818.

Mezzotint.

M

Mac Ardell, James (ab. 1729–1765) *English School.*

MR QUIN IN THE CHARACTER OF SR JOHN FALSTAFF.

Mezzotint: First state.

Goodw. (McA.) 173. S. 149.

LIOTARD, Jean Étienne (1702–1789)

DAVID GARRICK. 1751.

Mezzotint: First state.

Goodw. (McA.) 18. S. 76. Le B. 48. Brandes Coll. ii: 477.

MIJN, Joris van der (1723–1763)

FREDERICUS MAXIMUS BORUSSORUM REX. Frederick the Great.

Mezzotint: Second state.

Goodw. (McA.) 191. S. 147.

MURILLO, Bartolomé Esteban (1618–1682)

[S. FRANCIS DE PAULA]

Mezzotint. Proof: Before all letters.

Goodw. (McA.) 217. Le B. 7. H. 5. Bry. ii: 89. N. i: 155. Brandes Coll. ii: 477.

RAMSAY, Allan (1713–1784)

[LADY GEORGE LENNOX]

Mezzotint: First state. Before all letters.

Goodw. (McA.) 196. S. 116. Le B. 58.

Mac Ardell, James—Continued.

REYNOLDS, Sir Joshua (1723–1792)

[ANNE DAY] Afterwards Lady Fenhoulet. [1760]

Mezzotint: First state. Before title.

Goodw. (McA.) 80. S. 53. Gray Coll. p. 210.

RUBENS, Petrus Paulus (1577–1640)

RUBENS WITH HIS WIFE AND CHILD.

Mezzotint: Second state.

Goodw. (McA.) 121. S. 159. Le B. 80. Brandes Coll. ii: 478. H. 10.

RYN, Rembrandt Harmensz van (1606–1669)

[DUTCH INTERIOR]

Mezzotint: First state. From A. R. Boughton's Collection.

Goodw. (McA.) 212. Bry. ii: 89. Le B. 93. N. i: 155.

RYN, Rembrandt Harmensz van (1606–1669)

[THE TRIBUTE MONEY]

Mezzotint: First state.

Goodw. (McA.) 215. Le B. 4. Bry. ii: 89. H. 3.

SCHALCKEN, Godfried (1643–1706)

[CUPID AND PSYCHE]

Mezzotint: First state.

Goodw. (McA.) 218. Le B. 9. N. xv: 132. Brandes Coll. ii: 478.

SEEMAN, Enoch (1694–1744)

SIR ISAAC NEWTON . . . LES ITALIENS CES PEVPLES INGÉNIEVX . .

Mezzotint: Second state.

Goodw. (McA.) 78. S. 138.

WILSON, Benjamin (1721–1788)

B. FRANKLIN OF PHILADELPHIA . . . 1761.

Mezzotint.

Goodw. (McA.) 86. S. 73. Le B. 45. N. i: 155. Bry. ii: 89.

WILSON, Benjamin (1721–1788)

Mr. GARRICK IN HAMLET . . . 1754.

Mezzotint.

Goodw. (McA.) 34. S. 78. Le B. 49. H. 11.

Mac Ardell, James—Continued.

ZAUFFELY, Johann. *Called* Zoffany (1733–1810)

Mr Garrick and Mrs Cibber, in the Characters of Jaffier and Belvidera. 1764.

Mezzotint: Second state.

Goodw. (McA.) 104. S. 80. Le B. 50. Bry. ii: 89.

Macbeth, Robert Walker (1848–) *English School.*

[The rainy day] 1887.

Etching: Proof before letters. Signed by etcher.

WALKER, Frederick (1840–1875)

[Marlow Ferry] 1885.

Etching: Proof before letters.

Macret, Charles François Adrien (1751–1783) *French School.*

CHOQUET, A. (worked second half eighteenth century)

Vue de l'Explosion Du Magazin a Poudre d'Abbeville le 2. 9bre 1773.

Line engraving.

Le B. 9. N. 2.

Maes (Maas), Pieter II (?) (worked end sixteenth century) *Dutch School.*

Maria Regina Scotiæ. Mortis . At . Horrendam . Faciem . Monumenta . . . With arms. Mary, Queen of Scots. [1578] Corners outside oval, not filled in, and without date.

Line engraving.

Le B. 4. N. viii: 174 (3) Nag. Mon. iv: 648 (2045, No. 2) and 920 (3124) Br. i: 383 (2914)

Maile, Georges (ab. 1800–af. 1842) *French School.*

CHARLET, Nicolas Toussaint (1792–1845)

[Napoléon, "Un Bivouac"]

Mezzotint. Proof: Before all letters.

Maile, Georges—Continued.

GIRODET-TRIOSON, Anne Louis de Roussy (1767–1824)

NAPOLEON. FACSIMILE D'UN DESSIN DE GIRODET-TRIOSON FAIT D'APRÈS NATURE À LA CHAPELLE DE L'EMPEREUR LE 8 MARS. 1812. 1827.

ℙ *Mezzotint.*

Malapeau, Claude Nicolas (1755–1804) *French School.*

[LA GRANDE COUR DU CHÂTEAU DE VERSAILLES, AVEC UNE PARADE DE MILITAIRES]

Etching. Proof: Before letters.

P. & B. ii: 763.

Malbeste, Georges. *See* TARDIEU, Pierre Alexandre, MALBESTE, Georges, and DUPRÉEL, Jean Baptiste Michel.

Malgo, Simon (worked end eighteenth century) *English School.*

HICKEL, Anton (1745–1798)

MAR THER LOUISA OF SAVOY CARIGNAN PRINCESS OF LAMBALLE . . . She fell a victim to her attachment for the Queen of France . . . [1793]

ℙ *Mezzotint:* Second state.

S. 1.

HICKEL, Anton (1745–1798)

[MARIE ANTOINETTE, QUEEN OF FRANCE . . .] [1794]

ℙ *Mezzotint.* Proof: Before all letters.

S. 2.

Mandel, Johann August Eduard (1810–1882) *German School.*

FRIEDRICH WILHELM III. KÖNIG VON PREUSSEN. [1830]

ℙ *Line engraving:* Second state.

H. 1. Ap. 29. Bib. Nat. 16652 (82)

[SAME]

ℙ

Mandel, Johann August Eduard—Continued.

DOLCI, Carlo (1616–1686)

LA MADONNA COLLE STELLE. 1848.

Line engraving: Fourth state.

H. 20. Ap. 1. Bér. ix: 205.

DOLCI, Carlo (1616–1686)

[MATER DOLOROSA] 1858.

Line engraving. Proof: Before letters. Signed by engraver.

H. 23. Ap. 8. Bér. ix: 205.

DYCK, Anthonie van (1599–1641)

[PORTRAIT CARL'S I. VON ENGLAND] 1850.

Line engraving. Proof: Before letters.

H. 15. Ap. 33. Bry. ii: 98. Bér. ix: 205.

FRANK (Steinhäuser), Pauline (–1866)

[PORTRAIT FRIEDRICH'S DES GROSSEN]

Line engraving. Proof: Before letters.

H. 27. Ap. 28.

NASON, Pieter (1612–af. 1680)

[PORTRAIT DES GROSSEN CHURFÜRSTEN FRIEDRICH WILHELM VON BRANDENBURG] [1846]

Line engraving. Proof: Before all letters.

H. 12. Ap. 26.

OTTO, Johannes Samuel (1798–1878)

[PORTRAIT DES KÖNIGS FRIEDRICH WILHELM IV. VON PREUSSEN] 1854.

Line engraving. Proof: Before letters.

H. 11. Ap. 30. Bér. ix: 205. Bry. ii: 98.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[THE MADONNA OF LORD COWPER] 1871.

Line engraving. Remarque proof with engraver's signature.

Ap. 4.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA MADONNA DELLA SEDIA] 1865.

Line engraving. Proof: Before letters, on India paper. With dedication inscription by engraver.

H. 18. Ap. 3. Bér. ix: 205. Bry. ii: 98. Gray Coll. 210.

Mandel, Johann August Eduard—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[La Madonna della Casa Colonna] 1855.

Line engraving. Proof: Before letters. Signed by engraver.

H. 16. Ap. 2.

SCHEFFER, Ary (1795–1858)

[Christus über Jerusalem weinend] 1854.

Line engraving. Proof: Before letters.

H. 21. Ap. 6. Bér. ix: 205. Bry. ii: 98.

VECELLI, Tiziano. *Called* Titian (1477–1576)

[Portrait Tizians] 1843.

✠ *Line engraving.* Proof: Before letters.

H. 7. Ap. 38. Bry. ii: 98.

Mannfeld, Bernhard (1848–) *German School.*

[The Albrechtsburg?] 1880.

Etching. Remarque proof.

[Die Albrechtsburg zu Meissen] [1884]

Etching. Remarque proof.

Müller iii: 94.

Grabstätte Friedrich des Grossen [in der Garnisonkirche zu Potsdam]

Etching.

MENZEL, Adolf Friedrich Erdmann (1815–)

[Blick in den Garten des Prinzen Albrecht von Preussen]

Etching. Remarque proof.

Müller iii: 95. H. Suppl. 6 (?)

Mansfeld, Johann Ernst (1738–1796) *German School.*

VIOLIER, Jean (worked ab. 1782)

Catharina Alexiewna II Imperatrix Rvssorvm. Nec viget . . .

✠ *Line engraving.*

Mansfeld, Johann Georg (1772–1817) *German School.*

CONSTANTIN GROSS-FÜRST VON RUSSLAND.

Stipple engraving.

ISABEY, Jean Baptiste (1767–1855)

MARIA GROSSFÜRSTIN VON RUSSLAND . . .

Stipple engraving.

ISABEY, Jean Baptiste (1767–1855)

S. A. I. MADAME LA GRANDE DUCHESSE CATHERINE DUCHESSE D'OLDENBOURG.

Stipple engraving.

Mansion, L. (worked first part nineteenth century) *French School.*

HORTENSE. 1829.

Lithograph: Proof. After his own painting.

Mantegna, Andrea (1431–1506) *Italian School.*

[LE SÉNAT DE ROME ACCOMPAGNANT UN TRIOMPHE]

Line engraving.

B. 11. N. 11. Le B. 15. H. 6. Pass. v: 77 (11) Bry. ii: 103.

[LES ÉLÉPHANTS PORTANT DES TORCHES]

Line engraving.

B. 12. N. 12. Le B. 16. H. 7. Pass. v: 77 (12) Bry. ii: 103.

[LES SOLDATS PORTANT DES TROPHÉES]

Line engraving.

B. 13. N. 13. Le B. 17. H. 8. Pass. v: 77 (13) Bry. ii: 103.

Marcantonio Raimondi. *See* RAIMONDI, Marcantonio.

Marchetti, Domenico (1780–af. 1831) *Italian School.*

VANNUCCI, Pietro. *Called* Pietro Perugino (1446–1523)

[MADDONNA DEL TRONO] HOC PETRVS DE CHASTRO PLEBIS PINXIT.

Line engraving. Proof: Before letters.

H. 2. Ap. 2.

Marchi, Giuseppe Filippo Liberati (ab. 1735–1808) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

DR. GOLDSMITH. 1770.

Mezzotint: Third state.

S. 7. Le B. 4. N. 2. Bry. ii: 106.

Marcucci, Giuseppe (1807–) *Italian School.*

AGRICOLA, Filippo (1776–1857)

[MADONNA OF THE POPE] 1850.

Line engraving. Proof: Before letters.

Margotti, L. *See* TOSCHI, Paolo, COSTA, Annibale, and MARGOTTI, L.

Marin-Lavigne, Louis Stanislas (1797–1860) *French School.*

VERNET, Émile Jean Horace (1789–1863)

NAPOLÉON EN 1815.

Lithograph.

Bér. ix: 218.

Marot, Daniel (ab. 1650–af. 1718) *Dutch School.*

DE GROOTE GEHOOR-ZAAL IN DEN HAAG . . . With arms.

Etching.

N. 1. H. 1. Bry. ii: 110.

Marshall, William (worked 1591–1649) *English School.*

BOWER, Edward (worked middle of seventeenth century)

HIS EXCELLENCIE S^R THOMAS FAIRFAX K^T GENERALL OF THE FORCES RAISED BY THE PARLIAMENT.

Line engraving.

Le B. 4. N. 16. Bib. Nat. 15219 (30)

Martial. *See* POTÉMONT, Adolphe Théodore Jules Martial.

Martinet, Achille Louis (1806–1877) *French School.*

GALLAIT, Louis (1810–1887)

[DERNIERS MOMENTS DU COMTE D'EGMONT]

Line engraving. Proof: Before letters.

Bér. 13. Ap. 15. H. 11.

MURILLO, Bartolomé Esteban (1618–1682)

[LA NATIVITÉ DE LA VIERGE]

Line engraving. Proof: Before all letters. Signed by engraver. With dedication inscription.

Bér. 16. Ap. 1. H. 5. Chal. du Louvre 487.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA VIERGE À L'OISEAU] [1838]

Line engraving: Fourth state.

Le B. 1. N. 1. Bér. 4. Ap. 4. H. 1.

[SAME]

Line engraving. Proof: Before letters.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA VIERGE AUX PALMIERS] 1845.

Line engraving. Proof: Before letters.

Le B. 2. Bér. 6. Ap. 4. H. 2.

Martinet (Editor) (early nineteenth century) *French School.*

LES ADIEUX DE L'EMPEREUR A SON ARMÉE A FONTAINEBLEAU, LE 20 AVRIL 1814. "OFFICIERS, SOLDATS . . ."

Aquatint.

Martini, Pierre Antoine (1739–1797) *French School.*

MOREAU, Jean Michel. *Called* Moreau le Jeune (1741–1814)

LA DAME DU PALAIS DE LA REINE. 1777. No. 24.

Line engraving.

P. & B. 3.

Massard, Jean (1740–1822) *French School.*

DYCK, Anthonie van (1599–1641)

[LA FAMILLE DE CHARLES IER, ROI D'ANGLETERRE] [1784]

Line engraving. Proof: Before all letters.

Le B. 76. N. 3. J. ii: 261. P. & B. iii: 51. Ap. 17. H. 9. Bry. ii: 117.

Massard, Jean Baptiste Louis (1774–af. 1812) *French School.*

POINT, Joseph (worked early nineteenth century)

NAPOLÉON IER EMPEREUR DES FRANÇAIS. "IL A LE FLEGME DES TURENNES . . ."

Stipple and line engraving.

Bér. ix: 240.

POINT, Joseph (worked early nineteenth century)

[NAPOLEON I] HUNC SALTEM EVERSO . . . "HIS NAME WILL BE RENOWNED . . ."

Stipple and line engraving.

Bér. ix: 240.

Massard, Jean Baptiste Raphael Urbain (1775–1849) *French School.*

BOUILLON, Pierre (1776–1831)

[NAPOLÉON, TÊTE SUR UN BOUCLIER] CUI MENS DIVINIOR.

Line engraving.

Le B. 39. N. 23. Ap. 21. Bér. 14.

Massard, Jean Baptiste Raphael Urbain—Continued.

BOUILLON, Pierre (1776–1831)

[NAPOLÉON, CAMÉE]

Line engraving. Proof: Before all letters.

Le B. 38. N. 23. Ap. 21. Bér. 15.

FABRE, François Xavier Pascal (1766–1837)

HENRI JACQUES GUILLAUME CLARKE DUC DE FELTRE COMTE D'HUNEBOURG . . MINISTRE DE LA GUERRE. With arms.

Line engraving: Fourth state.

Bér. 17. N. 18. Le B. 36. H. 12. Ap. 19.

GÉRARD, Baron François Pascal Simon (1770–1837)

HOMERE. [1816]

Line engraving. Proof: Before inscription.

Le B. 32. Bér. 18. N. 16. Ap. 14. H. 6.

GÉRARD, Baron François Pascal Simon (1770–1837)

LOUIS XVIII. [1809]

Line engraving. Second state: Before inscription.

Le B. 37. N. 17. J. ii: 262. Ap. 20. H. 11. Bér. 20.

GIRODET TRIOSON, Anne Louis de Roussy (1767–1824)

[LES FUNERAILLES D'ATALA] [1822]

Line engraving. Proof: Before inscription.

Le B. 29. Bér. 21. N. 14. Ap. 16. H. 9. Bry. ii: 117.

GIRODET-TRIOSON, Anne Louis de Roussy (1767–1824)

[HIPPOCRATE REFUSANT LES PRÉSENTS D'ARTAXERCÈS] 1816.

Line engraving. Proof: Before letters.

Le B. 33. Bér. 19. N. 1. J. ii: 262. Ap. 13. H. 7. Bry. ii: 117.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[S. CÉCILE, S. PAUL, S. MADELEINE, S. JEAN L'EVANGÉLISTE ET S. AUGUSTIN . . .] 1810.

Line engraving. Proof: Before letters.

Le B. 10. N. 4. Bér. 12. J. ii: 261. Ap. 5. H. 4. Bry. ii: 117.

Massol. *See* QUEVERDO, François Marie Isidore and MASSOL.

Masson, Antoine (1636–1700) *French School.*

FRIDERIC.GUILLAUME . . . ELECTEUR.DE.BRANDENBOURG . . . TEL EST DE CE HEROS LE PORT . . . 1683.

℘ *Line engraving.*

R.-D. 30. N. 27. J. ii: 265. Didot (Portraits) 1463. Le B. 8. H. 12. Bry. ii: 119,

LE ROY. 1697. Louis XIV.

℘ *Line engraving.*

R.-D. 42. N. 39. Didot (Portraits) 1475.

LEBRUN, Charles (1619–1690)

[LOUIS XIV] With arms.

℘ *Line engraving.* Proof: Before letters.

R.-D. 43. Le B. 17. N. 40. J. ii: 266. H. 20. Didot (Portraits) 1474. Bry. ii: 119.

MIGNARD, Nicolas (1606–1668)

[LA SAINTE FAMILLE] 1669.

Line engraving: First state.

R.-D. 3. Le B. 2. N. 3. J. ii: 264. H. 2. Bry. ii: 119.

MIGNARD, Nicolas (1606–1668)

GVILLAVME DE BRISASIER SEGRETAIRE DES COMMANDEMENS DE LA REYNE. 1664. With arms.

℘ *Line engraving:* Second state. From the M. J. M. collection.

R.-D. 15. Le B. 9. N. 12. J. ii: 265. H. 7. Didot (Portraits) 1464. Bib. Nat. 6745 (1) Bry. ii: 119.

[SAME]

℘ First state. From the Henry Brodhurst collection.

[SAME]

℘ Half-tone reproduction.

MIGNARD, Pierre (1612–1695)

MARIN.CVRÆVS A CAMERA CENOMAN . . . 1665.

℘ *Line engraving:* First state.

R.-D. 24. Le B. 14. N. 21. J. ii: 265. H. 11. Didot (Portraits) 1487. Bib. Nat. 25052(2).

Plate VI

Guillaume de Brisacier

By Antoine Masson

Masson, Antoine—Continued.

MIGNARD, Nicolas (1606–1668)

PETRVS DVPVIS MONSFORTENSIS PICTOR . . . JÉ PEINS, ET JÉ SUIS PEINT . . . 1663.

Line engraving.

R.-D. 25. N. 22. Le B. 15. J. ii: 265. H. 15. Didot (Portraits) 1469. Bib. Nat. 13865 (4) Bry. ii: 119. Bib. Nat. 6384 (49)

MIGNARD, Nicolas (1606–1668)

[HENRI DE LORRAINE, COMTE D'HARCOURT] L'HONNEUR QU'IL S'EST ACQUIS . . . 1667.

Line engraving: First state?

R.-D. 34. Le B. 20. N. 31. J. ii: 264. Didot (Portraits) 1484. H. 6. Bry. ii: 118. Bib. Nat. 20452 (18)

MIGNARD, Pierre (1612–1695)

LOVIS DUC DE VANDOSME. With arms.

Line engraving.

R.-D. 67. N. 64. Didot (Portraits) 1482. Bry. ii: 119.

Matham, Jacobus (1571–1631) *Dutch School.*

ZUCCHERO (Zuccaro), Taddeo (1529–1566)

[LA NATIVITÉ] PROMISSUS NOBIS HÎC CHRISTUS NASCITUR INFANS . . .

Line engraving. From the P. Mariette collection. 1667.

B. 235. J. ii: 267. H. & R. 10. Bry. ii: 122.

Mathey-Doret, Armand (1854–) *French School.*

DYCK, Anthonie van (1599–1641)

CAROLVS.I.REX.MAGNÆ BRITANNIÆ SC. 1885.

Etching. Proof on vellum: Before all letters. Signed by etcher.

Bér. ix: 248.

DYCK, Anthonie van (1599–1641)

[LES ENFANTS DE CHARLES I.] 1884.

Etching. Remarque proof on vellum: Signed by etcher.

Bér. ix: 248. H. Suppl. 5.

Maurin, Antoine (1793–1860) *French School.*

NAPOLÉON III. EMPEREUR DES FRANÇAIS.

Lithograph.

Bér. ix: 250.

Mechel, Christian von (1737–1817) *German School.*

LE GENERAL BUONAPARTE. PUBLIÉ À L'OCCASION DU PASSAGE DE CE GRAND HOMME À BASLE, LE 24. NOVEMB. 1797 . . .

Line engraving, colored.

HOLBEIN, Hans, II (1497–1543)

THOMAS MORUS ANGLIÆ CANCELLARIUS SUB HENRICO VIII. AD PICTURAM I: HOLBENII . . . Thomas Moore.

Line engraving.

Meckenem, Israhel van (ab. 1440–1503) *German School.*

[LA CHANTEUSE ET LE JOUEUR DE GUITARE]

Line engraving.

B. 174. N. 174. H. 47. Le B. 232. Bry. ii: 130.

[LE JOUEUR D'ORGUES]

Line engraving. Stamp of unknown collector, Fagan 197.

B. 175. N. 175. H. 48. Le B. 234. Bry. ii: 130.

Mécou, André Joseph (1773–1838) *French School.*

NAPOLÉON-FRANÇOIS-CHARLES-JOSEPH DUC DE REICHSTADT . . .

Stipple engraving.

BENNER, Henri (worked end eighteenth century–1825)

S: A: I: LA GRANDE-DUCHESSE CATHERINE [OF RUSSIA] Russian and French title.

Stipple engraving.

Bér. 18.

Mécou André Joseph—Continued.

BENNER, Henri (worked end eighteenth century–1825)

S: M: L'IMPÉRATRICE ELISABETH [OF RUSSIA] Title in Russian and French.

Stipple engraving.

Bér. 18.

ISABEY, Jean Baptiste (1767–1855)

MARIE LOUISE ARCHIDUCHESSE D'AUTRICHE IMPÉRATRICE REINE ET RÉGENTE. With arms.

Line and stipple engraving.

Bér. 4. Le B. 10. N. 2.

ISABEY, Jean Baptiste (1767–1855)

MARIE LOUISE ARCHIDUCHESSE D'AUTRICHE IMPERATRICE REINE ET REGENTE. With arms.

Stipple engraving.

ISABEY, Jean Baptiste (1767–1855)

NAPOLÉON LE GRAND. With arms.

Line and stipple engraving.

Bér. 3. Le B. 9. N. 1.

Meer, Noach van der (ab. 1714–) and **Vinkeles**, Reinier (ab. 1741–1816) *Dutch School.*

BARBIERS, Pieter, II (1748–1842) and KUYPER (Kuÿper), Jacob (1761–1808)

[LA SALLE DES CONCERTS DE LA SOCIÉTÉ FÉLIX MERITIS, À AMSTERDAM] [1793]

Line engraving. Proof: Before letters.

Le B. 4. N. 8.

Mellan, Claude (1598–1688) *French School.*

[LA SAINTE FACE] FORMATVR VNICVS VNA NON ALTER. 1649. The Sudarium.

Line engraving: Second state.

Le B. 33. J. ii: 278. H. 6. N. 1. Bry. ii: 135.

[CARDINAL MAZARIN] With arms.

Line engraving: First state. Proof: Before letters. From the P. Mariette collection. 1694.

Le B. 231. N. 282. Didot (Portraits) 1533. Bry. ii: 135.

Mercoli, Giacomo (1745–1825) *Italian School.*

BACLER D'ALBE, Baron Louis Albert Guillain de (1761–1824)

N. Bonaparte Pᴱᴿ Consul de la République Française.

Stipple engraving.

Mercurj, Paolo (1804–1884) *Italian School.*

[Christopher Columbus] 1843.

Line engraving. Proof: Before letters.

Le B. 2. Ap. 4. H. 6. Bér. 11.

DELAROCHE, Paul (Hippolyte) (1797–1856)

Jane Gray. (Before her execution) 1858.

Line engraving: Third state.

Bér. 14. Ap. 2. H. 4. Bry. ii: 140.

Méryon, Charles (1821–1868) *French School.*

[Le stryge] 1854.

Etching: Second state. Proof: Before letters.

Bér. 37. Wed. (M.) 7. Bry. 37.

[L'arche du Pont Notre-Dame] 1853.

Etching: First state. Proof: Before letters.

Bér. 39. Wed. (M.) 9. Bry. 39.

[La galerie de Notre-Dame de Paris] 1853. Paris.

Etching: First state. Before letters.

Bér. 40. Wed. (M.) 10. Bry. 40.

[Saint-Étienne du Mont] [1852]

Etching: First state. Proof: Before all letters.

Bér. 44. Wed. (M.) 14. Bry. 44.

[Le Pont au Change] 1854.

Etching. Proof: Before letters. First state.

Bér. 48. Wed. (M.) 18. Bry. 48.

Méryon, Charles—Continued.

[L'ABSIDE DE NOTRE DAME DE PARIS]

Etching. Proof: Before all letters.

Bér. 52. Wed. (M.) 22. Bry. 52.

[COLLÈGE HENRI IV]

Etching: Third state. Wasset collection.

Bér. 83. Bry. 83. Wed. (M.) 58.

ANDROUET-DUCERCEAU, Jacques (1515?–1585?)

CHENONCEAU.

Etching.

Bér. 18. Wed. (M.) 77. Bry. 18.

ZEEMAN (Nooms), Reinier (ab. 1623–bef. 1668)

[LE PAVILLON DE MADEMOISELLE ET UNE PARTIE DU LOUVRE À PARIS]

Etching. Proof: Before letters.

Bér. 8. Wed. (M.) 68. Bry. 8.

Metzeroth, Robert and Charles (worked middle nineteenth century) *American School.*

[KEY TO PAINTINGS IN THE UNITED STATES CAPITOL ROTUNDA] 1859. 1. Landing of Columbus. 2. De Soto's discovery of the Mississippi. 3. Baptism of Pocahontas. 4. Embarkation of the Pilgrims. 5. Declaration of Independence. 6. Surrender of General Burgoyne. 7. Surrender of Lord Cornwallis at Yorktown. 8. Gen. Washington resigning his commission.

Etching.

Metzmacher, Pierre Guillaume (1815–) *French School.*

[LOUIS ADOLPHE THIERS] 1872.

Line engraving. Proof: Before all letters. Signed by engraver.

Bér. 4.

Meyer, Hans (1846–) *German School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[DIE POESIE] From the fresco in the Stanza della Segnatura of the Vatican.

Line engraving. Proof: Before all letters.

H. Suppl. *1.*

Meyer, Henry (ab. 1783–1847) *English School.*

HOLLMAN (worked middle eighteenth century) and BARTOLOZZI, Francesco (1727–1815)

CAROLUS LINNÆUS, KNIGHT OF THE POLAR STAR, FIRST PHYSICIAN TO THE KING, PROFESSOR OF BOTANY IN THE UNIVERSITY OF UPSALA, &C. &C. 1806.

Stipple engraving.

RUBIDGE, W. (worked early nineteenth century)

NAPOLEON UT IN MORTE RECUMBIT. 1821. Vignette [Napoleon's tomb at St. Helena]

Stipple engraving and etching.

SINGLETON, Maria (worked 1815–1822)

FIELD MARSHAL BLUCHER, PRINCE OF WAHLSTADT. 1815.

Stipple and line engraving.

Michelis, Franz (–1819) *German School.*

DYCK, Anthonie van (1599–1641)

WILHELM II PRINZ VON ORANIEN . . . 1797. With arms.

Mezzotint: Third state.

Le B. 9. N. 8. H. 3.

TISCHBEIN, Johann Heinrich Wilhelm, I (1751–1829)

AMALIA AUGUSTA, PRINZESSIN VON ANHALT DESSAU. 1797. With arms.

Mezzotint: Third state.

Le B. 5. N. 9. H. 4.

Miger, Simon Charles (1736–1820) *French School.*

COCHIN, Charles Nicolas, II (1715–1790)

M. DAVID HUME. 1764.

Line engraving.

Le B. 28. N. 26. P. & B. 60. Bry. ii: 152. Bib. Nat. 22576 (11)

FRAGONARD, Jean Honoré (1732–1806)

JEANNE D'ALBRET REINE DE NAVARRE. HENRI.

Line engraving.

Miglici, G. (worked eighteenth century) *Italian School.*

CANALE, Gioanantonio. *Called* Canaletto (1697–1768)

[VIEW IN VENICE]

Etching.

Migneret, Adrien Jacques Antoine (1786–1840) *French School.*

STEUBEN, C. G. H. A. F. L., Baron de (1788–1856)

PIERRE LE GRAND. Upon the Lake of Ladoga.

Line engraving: Second state.

Le B. 4. Bér. x: 61. N. 6. Ap. 1. 61. H. 1.

Miller, Andrew (–1763) *English School.*

Sr. EDWARD COKE LORD CHIEF JUSTICE . . . 1744. Similar to Houbraken's print, but in reverse.

Mezzotint.

S. 10.

Miller, Elis Freeman (1840–1884) *American School.*

[A SUMMER AFTERNOON] 1882.

Etching. Proof: Before all letters.

Millet, Jean François (1814–1875) *French School.*

[L'HOMME À LA BROUETTE]

Etching. Proof: Before all letters.

Moisy, Claude Alexandre (1763–ab. 1822) *French School.*

FORESTIER, Henri Joseph (1787–1872)

HIC TEMPESTATES NUNTIAT. CELUI-CI ANNONCE LES TEMPÊTES. ILLE SEDAT. NAPOLÉON LES APPAISE. [BAROMÈTRE AVEC LE BUSTE DE NAPOLÉON]

Etching and line engraving.

Bér. x: 73.

Monks, John Austin Sands (1850–) *American School.*

[LANDSCAPE WITH SHEEP]

Etching. Proof: Before letters. Signed by etcher.

Montagne, Nicolas de Platte. *See* PLATTE-MONTAGNE, Nicolas de.

Monziés, Louis (1849–) *French School.*

[L'AMATEUR DE TABLEAUX]

Etching. Proof: Before all letters.

Bér. 1.

Moran, Leon (1864–) *American School.*

[A JAPANESE FANTASY] [1884]

Etching. Proof: Before all letters. Signed by etcher.

Moran, Percy (1862–) *American School.*

[AN INTERESTING CHAPTER] [1884]

Etching. Proof: Before all letters. Signed by etcher.

Moran, Peter (1842–) *American School.*

[THE POOL] [1884]

Etching. Remarque proof (bull frog in plate): Signed by etcher.

[THE HARVEST, SAN JUAN]

Etching. Proof: Before all letters: Signed by etcher.

[A NEW MEXICO BURRO TRAIN]

Etching. Proof: Before all letters: Signed by etcher.

[A NOON-DAY REST]

Etching. Proof: Before all letters: Signed by etcher.

Moran, Peter—Continued.

[On the road to Santa Fe]

Etching. Proof: Before all letters.

[The passing storm]

Etching. Remarque proof, dog's head in plate, on vellum: Signed by etcher.

[Ploughing stubble]

Etching. Proof: Before all letters: Signed by etcher.

[Summer afternoon]

Etching. Proof: Before all letters: Signed by etcher.

[York Harbor]

Etching. Proof: Before all letters: Signed by etcher.

Moran, Thomas (1837–) *American School.*

[Castle of San Juan de Ulua at Vera Cruz] 1884.

Etching. Proof: Before all letters: Signed by etcher.

Mordant, Daniel (contemp.) *French School.*

[La toilette]

Etching. Remarque proof on Japan paper: Before letters.

Moreau, Achille (worked ab. 1800–1820) *French School.*

Ceremony of Te Deum by the Allied Armies on the Square of Louis XV. at Paris, the 10th April 1814. From an Original Drawing made on the Spot during the Ceremony by Moreau. 1816.

Aquatint, colored.

Moreau, Jean Michel. *Called* Le Jeune (1741–1814) *French School.*

Serment de Louis XVI . . . Décoration du Sacre de Louis XVI. Roi de France et de Nav. a Rheims le xi Juin 1775 . . . 1779.

Line engraving: Third state.

Le B. 56. N. 6. P. & B. iii 161 (34) and 175 (84) H. 8. Chal. du Louvre, 4043. Bry. ii: 172.

Moreau, Jean Michel—Continued.

HALL, Pierre Adolphe (1739–1794)

LOUIS AUGUSTE DAUPHIN DE FRANCE . . . 1770.

Line and stipple engraving: Second state.

P. & B. 57 and 128. Le B. 62. N. 1.

Morel-Fatio, Antoine Léon (1810–1871) *French School.*

TRANSBORDEMENT A CHERBOURG 10 DÉCEMBRE, 1840. FUNÉRAILLES DE L'EMPEREUR NAPOLÉON. Peint et lith. par Morel Fatio.

Lithograph. No. 2 in set of 10 pieces.

For the others of the set, see FÉROGIO, François Fortuné Antoine; and FÉROGIO, François Fortuné Antoine and GIRARD, Pierre.

Morghen, Antonio. *See* MORGHEN, Raffaello.

Morghen, Raffaello (1761–1833) *Italian School.*

ANDREA d'AGNOLO. *Called* Andrea del Sarto (1486–1531)

[MADONNA DI FRIES] [1787]

Line engraving: First state.

Hal. 102. Le B. 12. H. 9. Ap. 10. N. 101. Bry. 124.

COUNIS, Salomon Guillaume (1785–)

[ELIZA (BONAPARTE) BACCIOCCHI, GRAND DUCHESS OF TUSCANY] [1814]

Dry point: First state.

Hal. 20. Le B. 120. Ap. 81. N. 43. Bry. 216.

DOLCI, Carlo (1616–1686)

[LA POESIA] 1827.

Line engraving: Third state, with Morghen's stamp.

Hal. 147. Le B. 100. Ap. 53. N. 162.

Morghen, Raffaello—Continued.

[SAME]

Line engraving: First state. Before all letters, with Morghen's stamp. From the William Benoni White sale, 1880.

DYCK, Anthonie van (1599–1641)

[GENERAL FRANCESCO DI MONCADA] 1793. With arms.

Line engraving: Third state.

Hal. 121. Le B. 163. H. 43. Ap. 124. N. 13. Bry. 162.

ERMINI, Pietro (worked early nineteenth century)

LODOVICO ARIOSTO. [1807]

Line engraving: Third state.

Hal. 13. Le B. 115. H. 49. Ap. 78. N. 38. Bry. 208.

ERMINI, Pietro (worked early nineteenth century)

TORQUATO TASSO. [1818]

Line engraving: Fourth state.

Hal. 160. Le B. 178. H. 50. Ap. 38. N. 36. Bry. 205.

GÉRARD, Baron François Pascal Simon (1770–1837)

NAPOLEON, EMPEREUR DES FRANÇOIS . . . [1807]

Line engraving: Fourth state.

Hal. 129. Le B. 145. Ap. 129. N. 37. Bry. 206.

KAUFFMANN, Maria Anna Angelika Katharina (1741–1807)

[THE FAMILY OF THE PRINCESS BARIATINSKI] With arms. [1793–4]

Line engraving: Third state.

Hal. 21. Le B. 153. H. 45. Ap. 112. N. 15. Bry. 168.

KAUFFMANN, Maria Anna Angelika Katharina (1741–1807)

[PORTRAIT OF LADY HAMILTON AS THE COMIC MUSE] [1789] QUAM VETERES

Line engraving: Second state.

Hal. 44. Le B. 152. H. 60. Ap. 35. N. 150. Bry. 141.

PIOMBO, Sebastiano del (1485–1547) Formerly attributed to Raphael.

RAPHAELIS AMICITIA CELEBERRIMA LA FORNARINA. With arms.

Line engraving: Fourth state. With Morghen's stamp.

Hal. 64. Le B. 142. H. 40. Ap. 107. N. 42. Bry. 215.

Morghen, Raffaello—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[JURISPRUDENCE] [1782]

Line engraving: Second state. From the collection of Carl Schloesser, 1880.

Hal. 82. Le B. 96. H. 24. Ap. 48. N. 138. Bry. 49.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LEO X., POPE] [1815]

Line engraving: Second state. With stamp of Chaillon-Potrelle. From the E. F. Oppermann collection, 1882.

Hal. 86. Le B. 155. H. 42. Ap. 115. N. 44. Bry. 218.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[MADONNA DELLA SEDIA] [1793] With arms.

Line engraving: Fourth state.

Hal. 100. Le B. 7. H. 2. Ap. 6. N. 88. Bry. 165.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

THEOLOGIA. [1781]

Line engraving: Fourth state.

Hal. 162. Le B. 95. H. 25. Ap. 49. N. 137. Bry. 48.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA TRANSFIGURATION] ET TRANSFIGURATUS . . . With arms.

Line engraving: Fourth state. Plate begun by Raffaello Morghen, abandoned by him for a new one and finished by Antonio Morghen, younger brother of Raffaello. From the E. F. Oppermann collection, 1880.

Hal. 167. Le B. 22. H. 14. Ap. 19. N. 94. Bry. 176.

TOFANELLI, Stefano (1750–af. 1802)

DANTE ALIGHIERI. [1806]

Line engraving: Third state.

Hal. 45. Le B. 130. H. 48. Ap. 94. N. 27. Bry. 192.

TOFANELLI, Stefano (1750–af. 1802)

FRANCESCO PETRARCA. [1805]

Line engraving: Fourth state.

Hal. 141. Le B. 169. H. 47. Ap. 132. N. 32. Bry. 200.

Morghen, Raffaello—Continued.

VINCI, Leonardo da (1452–1519)

AMEN DICO VOBIS . . . The Last Supper. With arms. [1800]

Line engraving: Fifth state.

Hal. 84. Le B. 19. N. 92. H. 15. Ap. 21. Bry. 180.

Morin, Jean (bef. 1590–1650) *French School.*

LOUIS XIE ROY DE FRANCE.

Etching: Second state.

R.-D. 63. Le B. 51. N. 63. Didot (Portraits) 1603.

ELLE, Ferdinand (–1639?)

HENRY IIII ROY DE FRANCE ET DE NAVARRE.

Etching: First state.

R.-D. 60. Le B. 53. N. 60. H. 13. Didot (Portraits) 1606. Bib. Nat. 21195 (321)

POURBUS, Frans, II (1569–1622)

MARIE DE MEDICIS, ROYNE DE FRANCE.

Etching. Robert-Dumesnil and Le Blanc consider it doubtful whether Morin did this portrait.

R.-D. ii: 79 (4) Le B. 55.

Morret, Jean Baptiste (worked about 1790–1820) *French School.*

VEXBERG (worked early nineteenth century)

MARIE LOUISE D'AUTRICHE, IMPÉRATRICE DES FRANÇAIS . . . CE PORTRAIT FUT DESSINÉ À VIENNE, LE JOUR QUE L'ARCHIDUCHESSE REÇUT CELUI DE S. M. L'EMPEREUR ET ROI.

Colored aquatint.

Bér. x: 149.

Morse, Auguste Achille (contemp.) *French School.*

MEMLING, Hans (1430–1494)

VIERGE AUX DONATAIRES.

Line engraving: Second state.

H. Suppl. 4. Bér. 33.

Moucheron, Isaak de (ab. 1670–1744) *Dutch School.*

AF BEELDING VAN'T PRAGTIG KONST . . . Representation of the building upon the canal at Amsterdam, erected for the reception of the Muscovite embassy, Aug. 29, 1697.

Etching.

Le B. 1. H. 3. N. 1.

Müller, Johann Friedrich Wilhelm (1782–1816) *German School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

LA MADONNA DI S. SISTO DI RAFAELLO. [1815] With arms.

Line engraving: Fourth state.

Le B. 3. H. 5. Ap. 3. Bér. x: 160. N. 18. Bry. ii: 184.

ZAMPIERI, Domenico. *Called* Domenichino (1581–1641)

[S. JEAN L'EVANGÉLISTE ÉCRIVANT L'APOCALYPSE] DA GERIETH ICH AM TAGE . . . SEINEM VATER UND MEISTER . . . 1808.

Line engraving: Fourth state.

Le B. 4. Ap. 4. H. 6. Bry. ii: 184. N. 12.

Müller, Johann Friedrich Wilhelm. *See also* MÜLLER, Johann Gotthard von, and MÜLLER, Johann Friedrich Wilhelm.

Müller, Moritz. *See* STEINLA, Moritz.

Müller, Georg Wilhelm (1807–1868) *German School.*

MARIE VON RUSSLAND GROSSHERZOGIN ZU SACHSEN. Grandduchess Maria Paulovna of Russia, Grandduchess of Saxe-Weimar.

Stipple engraving.

Ap. 6.

Müller, Heinrich Karl. *See* BARTOLOZZI, Francesco.

Müller, Johann Gotthard von (1747–1830) and **Müller,** Johann Friedrich Wilhelm (1782–1816) *German School.*

KINSON, Mdme. (wife of François Joseph Kinson) (worked early nineteenth century)

JERÔME NAPOLEON ROI DE WESTPHALIE, PRINCE FRANÇAIS.

Line engraving: Fourth state.

Le B. 27. N. 29. Bér. x: 159 and 160. H. 3. Ap. 27.

Muller, Jan Harmensz (1571–1628) *Dutch School.*

ISAACSZ, Pieter (1569–1631)

CHRISTIANVS QUARTVS DEI GRATIA DANIÆ . . . REX . . . 1625. Christian IV., of Denmark.

Line engraving: Second state.

B. 56. Le B. 75. H. 16. N. 56. Bry. ii: 184. J. ii: 303.

MIEREVELT, Michiel Jansz (1567–1641)

ILLVSTRISSIMVS ET EXCELLENTISSIMVS PRINCEPS AMBROSIVS SPINOLA . . . 1615. Ambrosio, Marquis of Spinola.

Line engraving: Second state.

B. 59. Le B. 86. H. 17. N. 59. Bry. ii: 184.

RUBENS, Petrus Paulus (1577–1640)

SERENISSIMO ET POTENTISSIMO ALBERTO AVSTRIÆ ARCHIDVCI . . . 1615. Albert, Archduke of Austria.

Line engraving: Third state.

B. 62. Le B. 69. H. 13. N. 62. Bry. ii: 184. J. ii: 303. Dutuit vi: 181 (27)

RUBENS, Petrus Paulus (1577–1640)

SERENISSIMÆ ISABELLÆ CLARÆ EVGENIÆ INFANTI HISPANIARVM . . . 1615. Isabella Clara Eugenia, Infanta of Spain.

Line engraving: Fourth state. From the Königliche Museen, Berlin, and the Baron Hans Albrecht von Derschau collection, 1825.

B. 63. Le B. 70. H. 14. N. 63. Bry. ii: 184. Dutuit vi: 182 (28)

Murphy, John (ab. 1748–af. 1800) *English School.*

GIORDANO, Luca. *Called* Fa presto (1632–1705)

THE CYCLOPS AT THEIR FORGE. 1788. With arms.

Mezzotint: Third state.

Le B. 13. H. 13. N. 2.

Murray, Charles O. (contemp.) *English School.*

LORMORIERS CATHEDRAL. 1888.

Etching. Proof: Before all letters. Signed by etcher.

[ST. MARY'S PORCH, OXFORD] 1885.

Etching. Remarque proof: Before all letters. Signed by etcher.

Muyden, Evert van (1853–) *French School.*

[LION IN THE MOUNTAINS—KING OF THE DESERT] 1889.

Etching: Third State. Proof on vellum: Before all letters. Signed by etcher.

Curtis, 76.

[LIONESS AND CUBS] 1891.

Etching. Proof: Before all letters. Signed by etcher.

Curtis, 166.

N

Nanteuil, Robert (1630?–1678) *French School.*

[ANTOINE BARBERIN, CARDINAL, ARCHEVÊQUE DE REIMS]

Line engraving: First state.

R.-D. iv and xi, No. 29. Le B. 27. N. 24. Gray Coll. p. 263. Didot (Portraits) 1658. Bib. Nat. 2778 (21)

STEPHANVS IEHANNOT DE BARTILLAT REGII AB OMNIBVS CONSILIIS ÆRARII REGII CVSTOS &c With arms. 1666.

Line engraving: First state.

R.-D. 32. Le B. 32. N. 31. Gray Coll., p. 263. Didot (Portraits) 1661. Bib. Nat. 3032 (1)

Nanteuil, Robert—Continued.

FRID. MAVR^ice DE LA TOVR D'AVVERGNE . . . DUC DE BVILLON . . . LES CENT VOIX DE LA RENOMMÉE . . . With arms.

℘ *Line engraving:* Fifth state.

R.-D. 49. Le B. 226. N. 139. Didot (Portraits) 1680. Bib. Nat. 5907 (8)

[LOUIS DE BOURBON . . . PRINCE DE CONDÉ] 1662. With arms.

℘ *Line engraving.*

R.-D. 79. Le B. 48. N. 180. Gray Coll., p. 264. Didot (Portraits) 1738. Bry. ii: 198. J. ii: 310. Bib. Nat. 10392 (93)

[BASILE FOUQUET, ABBÉ DE BARBEAUX ET DE RIGNY, CHANCELIER DES ORDRES DU ROI] 1658. With arms.

℘ *Line engraving:* First state.

R.-D. iv and xi, No. 97. Le B. 76. N. 112. Didot (Portraits) 1720. Bib. Nat. 16348 (1)

[MICHEL LE TELLIER, MINISTRE D'ETAT . . .] 1658. With arms.

℘ *Line engraving:* Second state.

R.-D. 130. Le B. 124. N. 268. Didot (Portraits) 1775.

[CHARLES MAURICE LE TELLIER ABBÉ ET COMTE DE LAGNY] 1663. With arms.

℘ *Line engraving:* Third state.

R.-D. 139. Le B. 133. N. 277. Didot (Portraits) 1787.

CAR. MAVRIT. LE TELLIER ARCH. COAD. RHEMENSIS . . . 1670. With arms.

℘ *Line engraving:* Second state.

R.-D. 140. Le B. 133. N. 279. Didot (Portraits) 1788.

LVDOVICVS XIIII DEI GRATIA FRANCIÆ ET NAVARRÆ REX. ET TIBI CONSPICUOS VULTUS . . . 1662.

℘ *Line engraving:* Third state.

R.-D. iv and xi, No. 153. Le B. 79. N. 161. Didot (Portraits) 1725. Bry. ii: 198.

LVDOVICVS XIIII: DEI GRATIA FRANCIÆ ET NAVARRÆ REX. 1664.

℘ *Line engraving:* First state.

R.-D. 156. Le B. 82. N. 165. Didot (Portraits) 1728. H. 28. Bry. ii: 198.

LVDOVICVS XIIII. DEI GRA. FRANCIÆ ET NAVARRÆ REX CHRISTIANISSIMVS. OFFEREBAT HUMILLIMUS . . . [1676]

℘ *Line engraving:* Tenth state.

R.-D. 162. Le B. 88. N. 176. Didot (Portraits) 1734. Bry. ii: 198.

Nanteuil, Robert—Continued.

[JULES MAZARIN, CARDINAL, MINISTRE D'ÉTAT] 1656. With arms.

Line engraving.

R.-D. 178. Le B. 159. N. 196. Didot (Portraits) 1812.

[JULES MAZARIN, CARDINAL, MINISTRE D'ÉTAT] J. J. M. 1659.

Line engraving: First state.

R.-D. 184. Le B. 165. N. 199. Didot (Portraits) 1818.

[DENIS TALON, PRÉSIDENT À MORTIER AU PARLEMENT DE PARIS] A. D. C. With arms.

Line engraving.

R.-D. 228. Le B. 218. N. 264 Didot (Portraits) 1864.

HENRICVS DE LA TOVR DAWVERGNE PRIN-CEPS ET VICECOMES DE TVRENNE &C. 1665.

Line engraving: Fourth state.

R.-D. iv and xi, No. 233. N. 137. Le B. 229. J. ii: 310. Didots (Portraits) 1869. Gray Coll. p. 266.

CHAMPAIGNE, Philippe de (1602–1674)

IOANNES BAP. COLBERT REGI A CONSILIIS . . . 1660. With arms.

Line engraving: Third state.

R.-D. 71. Le B. 59. Didot (Portraits) 1699. Bib. Nat. 10110 (36)

CHAMPAIGNE, Philippe de (1602–1674)

[ARMAND-PAUL DU PLESSIS, CARDINAL, DUC DE RICHELIEU] 1657.

Line engraving: Second state.

R.-D. 218. Le B. 202. N. 260. Didot (Portraits) 1849. H. 31. J. ii: 309. Bry. ii: 198.

LEBRUN, Charles (1619–1690)

POMPONIVS DE BELLIEVRE SE-NATVS GALLIARVM PRINCEPS. With arms.

Line engraving: Second state.

R.-D. 37. Le B. 36. N. 3253. Gray Coll., p. 263. Didot (Portraits) 1666. H. 6. Bib. Nat. 3888 (8) J. ii: 310. Bry. ii: 198.

[SAME]

Line engraving: First state.

MIGNARD, Pierre (1612–1695)

LVDOVICVS XIIII DEI GRATIÆ FRANCIÆ ET NAVARRÆ REX. IVSTITIA ET PAX OSCVLATÆ SVNT. 1661.

Line engraving: Second state.

R.-D. 152. Le B. 78. N. 160. Didot (Portraits) 1724. Bry. ii: 198. J. ii: 310.

Nanteuil, Robert (1630?–1678) and **Edelinck**, Gérard (1641–1707) *French School.*

CHAMPAIGNE, Philippe de (1602–1674)

[Moïse] Le Sommaire de la Loy et des Prophetes . . . 1699.

Line engraving: Third state.

R.-D. 1. Le B. 1. (Le B. 2. Edelinck) N. 1. H. 1.

Nanteuil, Robert (1630?–1678) and **Rousselet**, Gilles (1610–1686) *French School.*

LEBRUN, Charles (1619–1690)

[Louis XIV] Regi Vt nostra Tuam . . .

Line engraving: Second state.

R.-D. 154. Le B. 80. N. 163. Didot (Portraits) 1726. Bry. ii: 198.

Napoléon, Charlotte (Bonaparte) (1802–1839) *French School.*

Napoleonis mater. 1835.

Lithograph.

Bib. Nat. 5413(9)

Née, François Denis (1732–1818) *French School.*

DUCHÉ (worked end eighteenth century)

Chambre du Cœur de Voltaire.

Line engraving.

DUCHÉ (worked end eighteenth century)

Chambre du Cœur de Voltaire. Pays de Gex. No. 1. A larger copy of above.

Line engraving.

Le B. 29.

Neeffs, Jacob (worked 1632–1645) *Flemish School.*

DYCK, Anthonie van (1599–1641)

Antonivs de Tassis Canonicvs Antuerpianvs . . .

Line engraving: Fourth state?

Le B. 56. H. 12. Dutuit 116. N. 39. Bry. ii: 203.

Nettling, Friedrich Wilhelm (worked from end eighteenth century—af. 1824) *German School.*

GUÉRIN, Jean (1760–1836)

MOREAU GENERAL EN CHEF DE LA REPUBLIQUE FRANÇAISE.

Stipple engraving.

Neuville, Alphonse Marie de (1836–1885) *French School.*

[IN THE TRENCHES]

Etching. Proof: Before all letters.

Bér. x: 195(?)

Nicholson, William (1784–1844) *English School.*

[SIR WALTER SCOTT, BART] 1817.

Etching. India proof: Before all letters.

[JAMES WATT] 1819.

Etching. India proof: Before all letters.

RAEBURN, Sir Henry (1756–1823)

[SIR HENRY RAEBURN] 1818.

Etching. India proof: Before all letters.

Nicoll, James Craig (1847–) *American School.*

[A NEW ENGLAND HARBOR] 1884.

Etching. Proof: Before all letters. Signed by etcher.

Niello. *See* DEI, Matteo di Giovanni.

Nilson, Johann Esaias (1721–1788) *German School.*

AVGVSTVS III. REX POLONIÆ ELECTOR SAXONIÆ . . .

Line engraving.

P. & B. iii: 234. Bib. Nat. 2023 (30)

FRIDERICVS REX BORUSSIÆ ELECTOR BRANDEBURG. Frederick II., King of Prussia.

Etching.

H. & R. 5. N. 13. Bib. Nat. 16649 (169) Le B. 67.

PESNE, Antoine (1683–1757)

ELISABETHA CHRISTINA, REGINA BORUSSIÆ . . .

Line engraving.

P. & B. iii: 234. Bib. Nat. 14428 (10)

Nocchi, Giovanni Battista (worked early nineteenth century) *Italian School.*

ANDREA d'AGNOLO. *Called* Andrea del Sarto (1486–1531)

S. GIOVANNI BATTISTA. A. S. M. LA REGINA MARIA LUISA . . . With arms.

Line engraving.

Le B. 2. N. 3. H. 4. Ap. 2.

Nochez (Nocher), Jean Edme (1736–) *French School.*

RAMSAY, Allan (1713–1784)

JEAN-JACQUES ROUSSEAU . . . AINSI L'AIGLE CACHÉ . . . 1769.

Line engraving: Third state.

Le B. 3. Müller, iii: 311. N. 3. Didot (Portraits) 1878.

Noël, C. F. (worked early nineteenth century) *French School.*

DESNOYERS, Baron Auguste Gaspard Louis Boucher (1779–1857)

NAPOLÉON JOSEPH. FRERE DE L'EMPEREUR G^d ÉLECTEUR. . . .

Stipple engraving.

Bér. x: 200 (foot-note)

Noël, C. F.—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

JEUNE HOMME MEDITANT.

Stipple engraving.

Nooms, Reinier. *See* ZEEMAN, Reinier.

O

Oldermann, Ernst Friedrich (1802–1874) *German School.*

OËR, Theobald Reinhold von (1807–1885)

FRIEDRICH DER GROSSE IN RHEINSBERG. [1739]

Mixed engraving.

Müller, iii: 334.

Orme, D. (Publisher) (end of eighteenth century) *English School.*

MORLAND, George (1763–1804)

[THREE FIGURES. AN OLD MAN AND A YOUNG ONE OUTSIDE OF A COTTAGE, OR AN INN, THE OLD MAN SITTING DOWN WITH A GLASS IN HIS HAND, WHILE A GIRL IN FRONT OF HIM HOLDS A BOTTLE] 1799.

Soft-ground etching.

Ormsby, Waterman Lilly (1809–1883) *American School.*

MAJ. GEN. GEO. B. M'CLELLAN, COMMANDING UNITED STATES ARMY.

Line engraving.

Ormsby, Waterman Lilly—Continued.

GEN. FRANKLIN PIERCE. 1852. The horse is a copy of that in Morghen's engraving of the equestrian portrait of Gen. Francesco di Moncada, by Van Dyck. *See* HALSEY, No. 121.

Line engraving.

Ostade, Adriaen Jansz van (1610–1685) *Dutch School.*

[LE FUMEUR À LA FENÊTRE]

Etching: Second state. From Count Moritz von Fries collection.

B. 10. Le B. 10. Dutuit 10. B. Suppl. 10. N. 10. Wes. (O.) 10.

[SAME]

Etching: Second state. From the W. Esdaile (1819) and the R. Fisher collections. Also collector's stamp, P. Q., and crown.

[LA POUPÉE DEMANDÉE] 1678.

Etching: Third state.

B. 16. Le B. 23. Dutuit 16. B. Suppl. 16. N. 16. Wes. (O.) 16.

[LE COUP DE COUTEAU] 1653.

Etching: Fifth state. Collector's stamp, C. A.

B. 18. Le B. 35. Dutuit 18. B. Suppl. 18. N. 18. Wes. (O.) 18.

[LES HARANGUEURS]

Etching: Seventh state.

B. 19. Le B. 36. Dutuit 19. B. Suppl. 19. N. 19. Wes. (O.) 19.

[LA GRANGE] 1647.

Etching: Fourth state.

B. 23. Le B. 14. H. 7. Dutuit 23. B. Suppl. 23. N. 23. Wes. (O.) 23.

[LA CHANTEUSE]

Etching: Eighth state.

B. 30. Le B. 26. H. 13. Dutuit 30. B. Suppl. 30. N. 30. Wes. (O.) 31.

[LA FILEUSE] 1652.

Etching: Sixth state. Collector's stamp, P. Q., under crown.

B. 31. Le B. 27. H. 15. Dutuit 31. B. Suppl. 31. N. 31. Wes. (O.) 32.

Ostade, Adriaen Jansz van—Continued.

[Le peintre] Pictor appellæâ pingas licet arte tabellam . . .

Etching: Tenth state. From the W. Esdaile collection. Also collector's stamp, P. Q., with crown.

B. 32. Le B. 28. H. 9. Dutuit 32. B. Suppl. 32. N. 32. Wes. (O.) 33.

[Le charcutier]

Etching: Fourth state. Collector's stamp, P. Q., under crown.

B. 41. Le B. 43. Dutuit 41. B. Suppl. 41. H. 8. N. 41. Wes. (O.) 41.

[La famille] 1647.

Etching: Fifth state.

B. 46. Le B. 48. H. 4. Dutuit 46. B. Suppl. 46. N. 46. Wes. (O.) 46.

Ouvrier, Jean (1725–1784) *French School.*

ZEISIG, Johann Eleazor. *Called* Schenau (1734 (1740)–1806)

L'origine de la peinture ou les portraits a la mode. With arms.

Line engraving: Second state. From the Antonia Brentano collection, 1870.

Le B. 15. N. 5. H. 2.

P

Pajol, Charles Pierre, Comte (worked middle nineteenth century) *French School.*

N. Bonaparte. Luneville an IX [1801] C. P. sc.

Stipple engraving.

Palmerini, Niccolo (ab. 1780–1848) *Italian School.*

ERMINI, Pietro (worked early nineteenth century)

Madonna Laura. All' Ornatissimo Signore Antonio Longo . . .

Line engraving: Third (?) state.

Le B. 1. N. 1. H. 1. Ap. 1.

Palmerini, Niccolo—Continued.

[SAME]

Line engraving: Second (?) state. No dedication. Traced letters.

Pannier, Jacques Étienne (1802–1869) *French School.*

DUMONSTIER, Daniel (?) (1574–1646)

FRANÇOIS DE MALHERBE . . .

Line engraving.

Bér. x: 247.

Parkes, R. B. (contemp.) *English School.*

GORDON, Robert James (worked 1871–1893)

[VIOLA] 1883.

Mezzotint. Proof: Before letters. Signed by artist and engraver.

Parry, August (contemp.) *English School.*

DUPRÉ, Jules (1812–1889)

[A WAYSIDE INN, BRITTANY]

Etching. Proof: Before all letters. Signed by etcher.

Passe, Crispin van de, I (betw. 1565 and 1570–1637) *Dutch School.*

ANNA DEI GRATIA MAXIMILIANI IMP: FILIA . . . PHILIPII CATHOL: HISP: REG: UXOR. 1598. MAXIMUS HANC GENUIT . . . CRISP. DE PASS EXCU. Anne, daughter of the Emperor Maximilian II., and wife of Philip II. of Spain.

Line engraving.

Fr. 449. Le B. 612. N. 130.

CATHARINA BORBONIA HENRICI QVARTI . . SOROR VNICA. 1598. REBUS IN ADUERSIS . . . Catharine of Bourbon, sister of Henry IV.

Line engraving.

Fr. 468. Le B. 601. N. 124.

Passe, Crispin van de, I—Continued.

CAROLVS MERITO SVO VT NOMINE MAGNVS . . . CAROLUS ANTIQUIS FRANCORUM . . . The Emperor Charlemagne.

℔ *Line engraving.*

Bib. Nat. 9148 (95)

CHRISTOPHORVS COLVMBVS GENVENSIS PRIMVS NOVARVM TERRARVM DETECTOR. NOVA DVM BONA. CHRISTOPHORUS GENUIT . . .

℔ *Line engraving.* From "Effigies Regum . . . in re nautica." 1598.

Fr. 543.

ROBERTUS DEUEREUS COMES ESSEXIÆ. VIRTUTIS COMES INUIDIA. INFELIX VIRTUS ET VENTIS . . . Robert Devereux, Earl of Essex.

℔ *Line engraving.*

Fr. 586.

ELISABETH DEI GR: ANGL: FRAN: HIBER: ET VERGINIÆ REGINA AVSPICATISSIMA. TANTÆ SI VIRES . . . Queen Elizabeth.

℔ *Line engraving.*

Fr. 567. N. 133. Bib. Nat. 14417 (86)

ELISABET D. G. ANG. . . . REGINA . . . 1592. TRISTIA DUM GENTES . . . With arms. Queen Elizabeth.

℔ *Line engraving.*

Fr. 568. Le B. 591.

HENRICVS EIUS NOMINIS IIII^{tus} BORBONIVS DEI GRATIA NAVARRO-GALLIÆ REX CHRISTIANISS. 1592 . . . HÆC EST HENRICI . . . Henry IV., of France.

℔ *Line engraving:* Third state.

Fr. 651. Le B. 618. N. 123. H. 30. H. & R. 6. Bib. Nat. 21195 (333)

OLIVER, Isaac (ab. 1556–1617)

ELISABET D. G. ANGLIÆ . . . REGINA . . . VIRGINIS OS HABITUMQUE GERIS . . . With arms. Queen Elizabeth, in the dress in which she went to St. Paul's to return thanks for the defeat of the Spanish Armada.

℔ *Line engraving.*

Fr. 569. Le B. 592. H. 27. H. &. R. 17. Bib. Nat. 14417 (88)

Passe, Crispin van de, II (1593 (1594)—af. 1663) *Dutch School.*

R. D. MENOV . S^{r} DE CHARNIZAY . ESCVYER . DV ROY . ET . GOVVERNEVR . DE . MONSEIGNEVR. LE . DVC . DE . MAIENNE.

℔ *Line engraving:* Trimmed close.

Fr. 529.

Passe, Crispin van de, II—Continued.

FR: HENRICO D. G. PRINCIPI ARAUSIONENSIUM . . . PATRIÆQUE PATRIQUE. Frederick Henry, Prince of Orange.

Line engraving.

Fr. 790. Le B. 633.

[HENRI IV., ROI DE FRANCE] PUIS QUE LE ROY . . .

Line engraving.

Fr. 653.

DEN EDLEN MANHAFTEN HELT MARTEN HARPERSZ TROMP LEUTENANT ADMIRAL . . . SIET HIER DEES GROOTEN HELDT . . . 1639. Marten Harpertszoon Tromp.

Line engraving: First state.

Fr. 904. Le B. 645.

Passe, Simon van de (ab. 1590–1647?) *Dutch School.*

THE TRUE AND LIVELY PORTRAITURE OF THE HONOURABLE AND LEARNED KNIGHT Sr WALTER RALEGH. VERA EFFIGIES CLARISS^mi . . . With arms.

Line engraving.

Fr. 826. H. & R. 9.

Pastorini, Benedetto (ab. 1746–) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

[MRS. BILLINGTON AS SAINT CECILIA]

Stipple engraving. Proof: Before all letters.

Pauquet, Jean Louis Charles (1759–af. 1822) *French School.*

ISABEY, Jean Baptiste (1767–1855)

GRAND HABIT DE SA MAJESTÉ L'EMPEREUR NAPOLÉON Ier LE JOUR DU COURONNEMENT.

Etching.

Bér. x: 253. P. & B. iii: 293.

Pavon, Ignazio (–1858) *Italian School.*

VINCI, Leonardo da (1452–1519)

[DAS HEILIGE ABENDMAHL] Copied from the engraving of the same subject by Raffaello Morghen.

Line engraving. Proof: Before all letters.

N. 9. H. 10. Ap. 9.

Payne, Albert Heinrich (1812–) *German School.*

MIERIS, Frans van, I (1635–1681)

THE SCHOLAR.

Line engraving.

NEER, Eglon Hendrik van der (1635–1703)

THE LUTE PLAYER.

Line engraving.

SCHRADER, Julius Friedrich Antonio (1815–1900)

NACH DER SCHLACHT BEI COLIN [KOLIN] Frederick II., the Great, after the battle of Kolin.

Line engraving.

Pedro, Francesco del (1736–) *Italian School.*

TENIERS, David, I (1582–1649)

[LES JOUEURS DE CARTES] VIVITUR PARVO BENE . . .

Line engraving.

Le B. 36. N. 21.

Pencz, Georg (ab. 1500–1550) *German School.*

[LE BON SAMARITAIN] 1543.

Line engraving. From the Wilhelm Koller collection, 1872.

B. 68. Le B. 68. H. & R. 22. Brandes Coll. ii: 183. N. 60.

[HORACE COCLÉS DÉFENDANT LUI SEUL LA TÊTE DU PONT DE ROME]

Line engraving. Monogram of unknown collector—F. K.

B. 80. Le B. 116. H. & R. 67. Brandes Coll. ii: 184. N. 81.

Pencz, Georg—Continued.

ARTHIMESIA.

Line engraving.

B. 83. Le B. 119. H. & R. 78. Brandes Coll. ii: 184. H. 9. N. 84. Gray Coll., p. 273.

LIBERTVS . QVOMIAM . NVLLI . IAM . RESTAT . AMANTI . NVLLVS . . . The triumph of love. This print and the following five are a set called "The six triumphs described by Petrarch."

Line engraving.

B. 117. Le B. 92. H. 14. H. & R. 83. Brandes Coll. ii: 185 (3) N. 118. J. ii: 343. Bry. ii: 269.

NON . ILLIS . STVDIVM . . . The triumph of chastity.

Line engraving.

B. 118. Le B. 93. H. 14. H. & R. 82. Brandes Coll. ii: 185 (2) N. 119. J. ii: 343. Bry: ii: 269.

FAMA . PEREMVS . ERIT . . . The triumph of fame.

Line engraving.

B. 119. Le B. 94. H. 14. H. & R. 81. Brandes Coll. ii: 185 (1) N. 120. J. ii: 343. Bry. ii: 269.

TEMPVS . EDAX . RERVM . . . The triumph of time.

Line engraving.

B. 120. Le B. 95. H. 14. H. & R. 84. Brandes Coll. ii: 185 (4) N. 121. J. ii: 343. Bry. ii: 269.

NASCENTES . MORIMVR . . . The triumph of death.

Line engraving.

B. 121. Le B. 96. H. 14. H. & R. 85. Brandes Coll. ii: 185 (5) N. 122. J. ii: 343. Bry. ii: 269.

VT . VENT . O RAPITVR . . . The triumph of eternity.

Line engraving.

B. 122. Le B. 97. H. 14. H. & R. 86. Brandes Coll. ii: 185 (6) N. 123. J. ii: 343. Bry. ii: 269.

GIANUZZI, Giulio di Filippo dei. *Called* Giulio Romano (1493–1546)

[LA PRISE DE CARTHAGE] 1539.

Line engraving: Third state. Ant. Sal. Exc.

B. 86. Le B. 122. H. 11. H. & R. 92. Brandes Coll. ii: 184. J. ii: 343. Bry. ii: 269. Gray Coll., p. 275. N. 87.

Penzel, Johann Georg (1754?–1809) *German School.*

CHODOWIECKI, Daniel Nicolaus (1726–1801)

O! WIE IST DIE LIEBE AUCH IM HERBST DES LEBENS NOCH SO SCHÖN.

Etching.

Perfetti, Antonio (1792–1872) *Italian School.*

CARRUCCI, Jacopo. *Called* Jacopo da Pontormo (1494–1552)

COSIMO DE' MEDICI. [1819]

Line engraving: Second state.

Le B. 21. N. 9. Ap. 19.

[SAME]

Proof: Before all letters. With dedication inscription by engraver.

Pether, William (1731–ab. 1795) *English School.*

FRYE, Thomas (1710–1762)

HIS MOST SACRED MAJESTY GEORGE III . KING OF GREAT BRITAIN, &c 1762.

Mezzotint: Second state.

S. 18. Le B. 6. N. 1. Bib. Nat. 17910 (75)

RYN, Rembrandt Harmensz van (1606–1669)

[AN OFFICER WITH A SWORD OF STATE] PORTRAIT OF REMBRANDT HIMSELF. 1764.

Mezzotint: Third state.

S. 38. Le B. 25. H. 14. N. 14. Bry. ii: 279. J. ii: 349. Gray Coll., p. 275.

RYN, Rembrandt Harmensz van (1606–1669)

[A RABBI WITH A WHITE TURBAN] 1764.

Mezzotint: Second state.

S. 39. Le B. 27. H. 13. N. 15. Bry. ii: 279. J. ii; 349. Gray Coll., p. 276.

RYN, Rembrandt Harmensz van (1606–1669)

[THE STANDARD-BEARER WITH A WIDE SASH]

Mezzotint: First state.

S. 42. Gray Coll., p. 276.

RYN, Rembrandt Harmensz van (1606–1669)

A PHILOSOPHER. (A Jewish Rabbi) 1775.

Mezzotint: Second state.

S. 43. Le B. 26. N. 13. H. 12. J. ii: 349.

WRIGHT, Joseph (1734–1797)

AN ALCHYMIST. 1775.

Mezzotint: Third state.

S. 44. Le B. 38. H. 8. N. 27.

Pether, William—Continued.

WRIGHT, Joseph (1734–1797)

[THE ORRERY, OR, A PHILOSOPHER GIVING A LECTURE ON THE ORRERY] 1768. With arms.

Mezzotint: Undescribed state, between second and third.

S. 48. Le B. 39. H. 11. N. 26.

Petit, Gilles Edme (ab. 1694–1760) *French School.*

SEID ACHMET AGA MUTEFERRICA GUEDIKLI ZAÏM DE BOZIAZI . . . 1742.

Line engraving.

MEYTENS, Martin van der (1695–1770)

MARIE THERESE REINE DE HONGRIE &C . . . 1743. FŒMINA FRONTE PATET . . . With arms.

Line engraving: Second state.

Le B. 59. P. & B. 14. Didot (Portraits) 1890. H. 1. N. 6. Bry. ii: 279. Gray Coll., p. 276.

Petrak, Aloys (1811–) *German School.*

DÜRER, Albrecht (1471–1528)

[LE JUGEMENT DE PARIS]

Line engraving. Copy of print by Dürer.

Le B. 33. H. 15. K. 107 (b)

Phelippart (worked eighteenth century) *French School.*

CHARLES FREDERIC II. ROY DE PRUSSE ET ELECTEUR DE BRANDEBOURG. NÉ LE 24 JANVIER 1712.

Line engraving. Copy of engraving by Riedinger. *See* RIEDINGER, Johann Elias.

Philips, Jan Caspar (1695–ab. 1765) *Dutch School.*

J. O. N. (worked first half eighteenth century)

MARIA THERESIA, REGINA HUNGARIÆ . . . ARCHIDUX AUSTRIÆ, &C. &C. &C. . . . ADSPICE FEMINEI DECUS . . . With arms. Empress Maria Theresa of Austria. 1743.

Line engraving. Collector's stamp, monogram S. W.

Le B. 3. N. 2. Nag. Mon. iv: 64 (187)

Phillips, George Henry (ab. 1800–) *English School.*

LESLIE, Charles Robert (1794–1859)

SIR WALTER SCOTT BART. WATCH WEEL. 1833.

Mezzotint.

Picart, Bernard (1673–1733?) *French School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[HEAD OF A WOMAN] 1725.

Line engraving.

N. 95.

Picart, Charles (ab. 1780–ab. 1837) *English School.*

HILTON, William, I (middle eighteenth century 1822)

[CARDINAL BEATON] 1818.

Stipple engraving. Proof: Before letters. From the collection of Prince Labanoff de Rostoff.

Bib. Nat. 3484 (1)

Picart, Étienne. *Called* Le Romain (1631?–1721) *French School.*

FRAN^SE ATHENAISTE DE ROCHECHOVART MAR^SE DE MONTESPAN. The Marquise de Montespan. 1668. With arms.

Line engraving.

Le B. 64. N. 13. Bry. ii: 287. Didot (Portraits) 1913.

Pichler, Johann Peter (1765–1806) *German School.*

BATONI (Battoni), Pompeo Girolamo (1708–1787)

DER HEILIGE JOHANNES . . . 1797. With arms.

Colored mezzotint: Third state.

Le B. 13. H. 5. N. 53. Bry. ii: 288.

Pichler, Johann Peter—Continued.

BATONI (Battoni), Pompeo Girolamo (1708–1787)

DIE HEIL: MAGDALENA IN DER EINOEDE . . . 1797. With arms.

Colored mezzotint: Third state.

Le B. 17. H. 6. N. 54. Bry. ii: 288.

RUBENS, Petrus Paulus (1577–1640)

[LES FILS DE RUBENS] 1802.

Mezzotint. Proof: Before letters.

Le B. 85. H. 27. N. 43.

Picot, Victor Marie (1744–1802) *French School.*

P. (worked early nineteenth century)

ALLÉGORIE RELATIVE À BUONAPARTE GÉNÉRALISSIME DES ARMÉES FRANÇAISES, &c . . .

Stipple engraving.

P. & B. iii: 307.

Picot, Victor Marie (1744–1802) *French School*, and **Bartolozzi,** Francesco (1727–1815) *English School.*

BARRALET, John James (–1812), and CIPRIANI, Giovanni Battista (1727–1785)

THE STORM. 1782. With arms.

Line engraving.

Le B. 15. H. & R. 15. N. 31.

Piranesi, Francesco (1748 (1756 ?)–1810) *Italian School.*

VEDUTA DELL' ANFITEATRO FLAVIO DETTO IL COLOSSEO . . . [1788]

Etching.

Le B. 5. N. 2.

PIRAMIDE DI C. CESTIO . . .

Etching.

Le B. 17 (G. Piranesi) N. 17 (G. Piranesi)

Piranesi, Francesco—Continued.

VEDUTA INTERNA DELLA BASILICA DI S. PIETRO IN VATICANO VICINO ALLA TRIBUNA.

Etching.

Le B. 17 (G. Piranesi) N. 17 (G. Piranesi)

VEDUTA DELLA PIAZZA, E BASILICA DI S. GIOVANNI IN LATERANO . . .

Etching.

Le B. 17 (G. Piranesi) N. 17 (G. Piranesi)

ROVINE DI UNO DEGLI ALLOGGIAMENTI DE' SOLDATI PRESSO AD UNA DELLE EMINENTI FABBRICHE DI ADRIANO NELLA SUA VILLA IN TIVOLI.

Etching.

Le B. 17 (G. Piranesi) N. 17 (G. Piranesi)

AVANZI DI UN ANTICO SEPOLCRO, OGGI DETTO LA CONOCCHIA . . .

Etching.

Le B. 17 (G. Piranesi) N. 17 (G. Piranesi)

DESPRÉZ, Louis Jean (1740–1804)

LA GROTTA DI POSILIPO . . . 1791.

Etching.

Piranesi, Giambattista (1720 (1707?)–1778) *Italian School.*

[FRONTISPIECE TO VOL. II., VEDUTE DI ROMA] [1748?]

Etching.

Le B. 17. N. 17.

ARCO DI SETTIMIO SEVERO.

Etching.

Le B. 17. N. 17.

VEDUTA DELL' ARCO DI COSTANTINO, E DELL' ANFITEATRO FLAVIO DETTO IL COLOSSEO.

Etching.

Le Be. 17. N. 17.

VEDUTA DEL TEMPIO DI ANTONINO E FAUSTINA IN CAMPO VACCINO.

Etching.

Le Be. 17. No. 17.

VEDUTA INTERNA DELLA BASILICA DI S. PIETRO IN VATICANO.

Etching.

Le Be. 17. N. 17.

Piranesi, Giambattista—Continued.

VEDUTA DI CAMPO VACCINO.

Etching.

Le B. 17. N. 17.

Piringer, Bénédict (1780–1826) *French School.*

ISABEY, Jean Baptiste (1767–1855)

NAPOLÉON LE GRAND A DÉCRETÉ LE 15 MARS 1803 QU'UN PORT SERAIT CREUSÉ POUR LES PLUS GRANDS VAISSEAUX DE GUERRE DANS LE ROC DE CHERBOURG A 50 PIEDS DE PROFONDEUR AU DESSOUS DES HAUTES MARÉES. CE MONUMENT A ÉTÉ TERMINÉ ET SON ENCEINTE OUVERTE A L'OCÉAN LE 27 AOÛT 1813 . . . . . .

Aquatint.

Plakhov, Nikita (worked 1798–1810) *Russian School.*

PAUL PREMIER. EMPEREUR & AUTOCRATE DE TOUTES LES RUSSIE &. &. &. 1798.

Line engraving.

Platt, Charles Adams (1861–) *American School.*

[PORTLAND ON THE ST. JOHN] 29. 1882.

Etching. Published state. Proof: Before all letters.

Rice 29.

[LITTLE QUIMPER] 43. 1883.

Etching. First published state. Proof: Before all letters. Signed by etcher.

Rice 43.

[DORDRECHT] 47. 1884.

Etching. Published state. Proof: Before all letters. Signed by etcher.

Rice 56.

[DORDRECHT] Old warehouse. 69. 1885.

Etching. Second published state. Proof: Before all letters. Signed by etcher.

Rice 69.

Platt, Charles Adams—Continued.

[CAPE ANN WILLOWS] 1888.

Dry-point. Published state. Proof: Before all letters. Signed by etcher

Rice 92.

Platte-Montagne (Van Plattenberg), Nicolas de (1631–1706) *French School.*

CLOUET, François. *Called* Janet (ab. 1510–ab. 1572)

FRANÇOIS I. ROY DE FRANCE.

Line engraving.

Le B. 26. N. 1. H. 4. Bib. Nat. 16548 (112) Didot (Portraits) 1584.

Plumet (worked early nineteenth century) *French School.*

BONAPARTE PREMIER CONSUL DE LA RÉPUBLIQUE FRANÇAISE.

Stipple and line engraving.

Poilly, François de, I (1623–1693) *French School.*

MIGNARD, Pierre (1612–1695)

[LA VIERGE AVEC L'ENFANT JÉSUS, RECEVANT LES CARESSES DU PETIT S. JEAN] INUENI QUEM DILIGIT ANIMA MEA . . . With arms.

Line engraving.

Le B. 30. H. 7.

Poilly, Nicolas Jean Baptiste de (1712–af. 1757) *French School.*

MARIE FRANCOIS AROUET DE VOLTAIRE. POST GENITIS HIC CARUS ERIT . . .

Line engraving.

Pontius, Paulus (Du Pont) (1603–1657) *Flemish School.*

DYCK, Anthonie van (1599–1641)

MARIA DE MEDICES REGINA FRANCIÆ TRIVM REGVM MATER. Marie de Medicis, Queen of France.

Line engraving: Third state. From the Iconography of Van Dyck. From the Firmin-Didot collection, 1882, and the Chevalier J. Camberlyn collection, 1845.

Le B. 106. N. 24. H. 29. Dutuit iv: 209 (60) H. & R. 23. Bry. i: 438.

DYCK, Anthonie van (1599–1641)

D. PETRVS PAVLVS RVBBENS EQVES.

Line engraving: Third state. From the Iconography of Van Dyck.

Le B. 116. Dutuit iv: 214(68) H. & R. 2. N. 3. Bry. i: 438.

[SAME]

Reproduction.

DYCK, Anthonie van (1599–1641)

SIMON DE VOS.

Line engraving: First state. From the Iconography of Van Dyck. From the Count Giuseppe Archinto collection, 1862.

Le B. 126 Dutuit iv: 218(75) N. 14. H. & R. 14. Bry. i: 438.

RUBENS, Petrus Paulus (1577–1640)

ASSVMPTA EST MARIA IN CÆLVM. 1624. The assumption of the Virgin.

Line engraving. From the Julian Marshall collection, 1864.

Le B. 23. H. 11. Dutuit vi: 95 (9) Brandes Coll. i: 455. H. & R. 12. N. 81. Bry. i: 438. J. ii: 373.

RUBENS, Petrus Paulus (1577–1640)

D. ELISABETHÆ BORBONIÆ . . . 1632. Elisabeth of France, wife of Philip IV., of Spain.

Line engraving: Second state.

Le B. 45. N. 45. H. 21. Dutuit vi: 179 (17) H. & R. 5. Brandes Coll. i: 476. J. ii: 374. Bry. i: 438.

RUBENS, Petrus Paulus (1577–1640)

EXCELL^MVS DOMNVS GASPAR GVSMAN COMES OLIVARIENSIS . . . BÆTIS OLIVIFERÆ . . . With arms. Gaspar de Guzman, Count Olivares.

Line engraving: Second state. From the Prince Rostoff collection, 1881.

Le B. 74. N. 48. Dutuit vi: 197 (70) H. & R. 8. H. 25. Brandes Coll. i: 479. J. ii: 374. Bry. i: 438.

Pontius, Paulus—Continued.

RUBENS, Petrus Paulus (1577–1640)

D. ISABELLA CLARA EVGENIA, HISPANIARVM INFANS, &C. PROVIDENTIA AVGVSTA . . . CÆSARIBUS PROAUIS . . .

Line engraving.

Le B. 62. N. 46. Dutuit vi: 184 (36) Brandes Coll. i: 477. H. & R. 6. H. 20. J. ii: 374. Bry. i: 438.

RUBENS, Petrus Paulus (1577–1640)

D. PHILIPPO IV. AVSTRIO HISPANIARVM INDIARVMQ̃. REGI . . . 1632. Philip IV., King of Spain.

Line engraving: Third state.

Le B. 61. N. 44. H. 22. Dutuit vi: 178 (16) H. & R. 4. Brandes Coll. i: 476. J. ii: 374. Bry. i: 438.

RUBENS, Petrus Paulus (1577–1640)

PETRVS PAVLVS RVBENS. 1630.

Line engraving: Third state. Collection of Prince Rostoff, 1881.

Le B. 82. H. 18. Dutuit vi: 188(48) H. & R. 1. Brandes Coll. i: 477. N. 43. J. ii: 374.

Pontius, Paulus. *See also* RUBENS, Petrus Paulus.

Porporati, Carlo Antonio (1740–1816) *Italian School.*

KAUFFMANN, Maria Anna Angelika Katharina (1741–1807)

["GARDE À VOUS"]

Line engraving. Proof: before letters, Porporati's name traced.

Le B. 7. H. 10. N. 11. Ap. 7. P. & B. iii: 341.

Potémont, Adolphe Théodore Jules Martial. *Called* Martial (1828–1883) *French School.*

MILLET, Jean François (1814–1875)

[THE ANGELUS]

Etching. Remarque proof. Remarque: Two sabots.

Potrelle, Jean Louis (1788–af. 1824) *French School.*

NAVEZ, François Joseph (1787–1869)

L. DAVID.

Line engraving: Third state.

Le B. 14. N. 9. H. 8. Bry. ii: 313. Ap., p. 340. Bib. Nat. 11893 (38)

ZAMPIERI, Domenico. *Called* Domenichino (1581–1641)

[LE TRIOMPHE DE L'AMOUR]

Line engraving. Trial proof.

Le B. 3. H. 3. Ap. 2.

Potter, Paulus (1625–1654) *Dutch School.*

[LE TAUREAU] No. 1. 1650.

Etching: Second state.

B. 1. Le B. 2. N. 1. H. 1 (1) Dutuit 1. B. Suppl. 1. J. ii: 380.

[SAME]

[LA VACHE DEBOUT PRÈS DE CELLE QUI EST COUCHÉE]

Etching.

B. 2. Le B. 3. H. 1 (2) N. 2. Dutuit 2. B. Suppl. 2. J. ii: 380.

[LA VACHE COUCHÉE PRÈS DE LA BARRIÈRE DE QUATRE PLANCHES.]

Etching.

B. 3. Le B. 4. H. 1 (3) N. 3. Dutuit 3. B. Suppl. 3. J. ii: 380.

[LA VACHE QUI PÂTURE]

Etching.

B. 4. Le B. 5. H. 1 (4) N. 4. Dutuit 4. B. Suppl. 4. J. ii: 380.

[LA VACHE AVEC LA CORNE CROCHUE EN DEVANT]

Etching.

B. 5. Le B. 6. H. 1 (5) N. 5. Dutuit 5. B. Suppl. 5. J. ii: 380.

[LA VACHE ET LES DEUX MOUTONS]

Etching.

B. 6. Le B. 7. H. 1 (6) N. 6. Dutuit 6. B. Suppl. 6. J. ii: 380.

[LES DEUX BŒUFS QUI SE BATTENT]

Etching.

B. 7. Le B. 8. H. 1 (7) N. 7. Dutuit 7. B. Suppl. 7. J. ii: 380.

Potter, Paulus—Continued.

[Les deux vaches vues par derrière]

Etching.

B. 8. Le B. 9. H. 1 (8) N. 8. Dutuit 8. B. Suppl. 8. J. ii: 380.

[Le cheval de la Frise] 1652.

Etching: Second state.

B. 9. Le B. 10. H. 2 (9) N. 9. Dutuit 9. B. Suppl. 9. J. ii: 381.

[Le cheval hennissant] 1652.

Etching: Second state.

B. 10. Le B. 11. H. 2 (10) N. 10. Dutuit 10. B. Suppl. 10. J. ii: 381.

[Le courtaud] 1652.

Etching: Second state.

B. 11. Le B. 12. H. 2 (11) N. 11. Dutuit 11. B. Suppl. 11. J. ii: 381.

[Les chevaux de charrue] 1652.

Etching: Second state.

B. 12. Le B. 13. H. 2 (12) N. 12. Dutuit 12. B. Suppl. 12. J. ii: 381.

[La mazette] 1652.

Etching: Second state.

B. 13. Le B. 14. H. 2 (13) N. 13. Dutuit 13. B. Suppl. 13. J. ii: 381.

[Le vacher] 1649.

Etching: Fifth state.

B. 14. Le B. 15. H. 3. N. 14. Dutuit 14. B. Suppl. 14. J. ii: 382.

Pozhalostin, Ivan Petrovich (1837–) *Russian School.*

BOROVIKOVSKIĬ, Vladimir Lukich (1758–1826)

[Gavriil Romanovich Derzhavin] 1866.

Line engraving.

Pradier, Charles Simon (1785–1847) *French School.*

GÉRARD, Baron François Pascal Simon (1770–1837)

[Joseph Bonaparte, roi d'Espagne] 1813.

Line engraving. Proof: Before letters. First state. Without arms.

Bér. 4. Le B. 10. Ap. 9.

Pratt, Joseph B. (contemp.) *English School.*

BONHEUR, Marie Rosa (1822–1899)

[STUDY OF A DOG] 1884.

Mixed engraving. Proof: Before all letters. Signed by engraver and artist.

LANDSEER, Sir Edwin Henry (1802–1873)

[STAG AT BAY] 1873.

Mixed engraving. Proof: Before all letters.

Preissler, Georg Martin (1700–1754) *German School.*

DÜRER, Albrecht (1471–1528)

ALBERTO DVRO O DVRERO . . . Albrecht Dürer.

Line engraving: Second state.

Le B. 8. H. 8. N. 1.

Prevost, Zachée (1797–1861) *French School.*

CALIARI, Paolo. *Called* Paolo Veronese (1528–1588)

[LES NOCES DE CANA] [1852]

Line engraving. Proof: Before all letters.

Le B. 1. Bér. 33. H. 2. Bry. ii: 322.

Propert, J. Lumsden (contemp.) *English School.*

[KEW BRIDGE ON THE THAMES] 1873.

Etching. Proof: Before all letters. Signed by etcher.

[THAMES AT RICHMOND] 1881.

Etching. Proof: Before all letters. Signed by etcher.

TURNER, Joseph Mallord William (1775–1851)

THE SHIPWRECK. 1871.

Etching. Proof: Before all letters.

Purcell, Richard (Charles Corbutt) (1736?–1766?) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

STRIVE NOT TRAGEDY NOR COMMEDY TO ENGROSS A GARRICK . . . REDDERE PERSONÆ . . .

Mezzotint.

H. 2. S. 31. Le B. 5 (Corbutt) H. 2 (Corbutt) Bry. ii: 329.

P. V. L. (worked early sixteenth century) *Dutch School.*

[LE MAÎTRE DE LA VIGNE DE L'ÉVANGILE] Properly called "The Three Dice Throwers"

Line engraving.

B. viii: 24 (1) H. 1. Nag. Mon. iv: 981 (3395(4))

P. V. N. *See* FLINDT (Flynt), Paul.

Q

Queborn, Crispijn van (1604–1653?) *Dutch School.*

ELIZABET D. G. ANGLIÆ, FRANCIÆ, ET HIBERNIÆ, REGINA . . . ELIZABETH BY DER GRATIEN GODS CONINGINNE . . . Queen Elizabeth.

℔ *Line engraving.*

Bib. Nat. 14417 (95)

Quéverdo, François Marie Isidore (1748–1798) and **Massol** (–1831) *French School.*

J . . . J . . . ROUSSEAU . . . VITAM IMPENDERE VERO. ON DISOIT UN JOUR À DE BUFFON . .

℔ *Stipple engraving.*

P. & B. iii: 368.

[SAME]

℔ Proof: Before all letters.

R

Raab, Johann Leonhard (1825–) *German School.*

[Wilhelm von Kaulbach] [1870]

Line engraving: First state. Proof: Before letters:

Le B. 33. H. 3. Ap. 25.

[Professor Eduard Mandel] 1876.

Etching. Proof: Before all letters.

Le B. 34.

KAULBACH, Wilhelm von (1805–1874)

[Goethe in Weimar]

Line engraving. Proof: Before letters.

H. 1. Ap. 7. Le B. 44–48.

KAULBACH, Wilhelm von (1805–1874)

[Tasso at the palace of the Princess Ferrara]

Line engraving. Proof: Before letters.

VECELLI, Tiziano. *Called* Titian (1477–1576)

Madonna mit dem Kinde.

Line engraving.

Le B. 9. H. Suppl. 6.

Rados, Luigi (ab. 1780–af. 1828) *Italian School.*

ISABEY, Jean Baptiste (1767–1855)

Napoleon le Grand. Usually called "Bonaparte at Malmaison." 1806. With arms.

Stipple engraving.

Raffet, Denis Auguste Marie (1804–1860) *French School.*

[NAPOLÉON À CHEVAL BLANC] 1838.

℔ *Lithograph.*

Bér. xi, p. 89, No. 121, and p. 125.

[L'ŒIL DU MAÎTRE]

℔ *Lithograph.*

Bér. xi, p. 94, No. 372, and p. 127.

Raimbach, Abraham (1776–1843) *English School.*

WILKIE, Sir David (1785–1841)

VILLAGE POLITICIANS. DEC. 10, 1813.

Line engraving. Proof: On India paper.

Le B. 5. N. 3. H. 3. Ap. 5. Bry. ii: 341.

[SAME]

Trial proof of unfinished etched plate.

[SAME]

Trial proof of unfinished etched plate.

[SAME]

Trial proof of etched plate before engraving. Dec. 10, 1812.

[SAME]

First proving of finished plate. Aug. 30, 1813.

WILKIE, Sir David (1785–1841)

THE CUT FINGER . . . 1819. With arms.

Line engraving: Third state.

Le B. 6. N. 4. H. 5. Ap. 9. Bry. ii: 341.

WILKIE, Sir David (1785–1841)

BLIND-MAN'S BUFF . . . 1822. With arms.

Line engraving: Third state.

Le B. 7. N. 7. H. 4. Ap. 8. Bry. ii: 341.

Raimondi, Carlo (1809–1883) *Italian School.*

PAOLO TOSCHI . . .

Line engraving: Third state. From the E. F. Oppermann collection.

Le B. 5. N. 1. Ap. 3. H. 1.

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

[L'ASSOMPTION DE LA S. VIERGE]

Line engraving: State before letters.

Le B. 2. H. Suppl. 3.

TOURON, Giacomo (–1810?)

B. FRANKLIN.

Line engraving: First state. After a miniature in enamel. Proof: Before all letters. With dedication inscription by engraver.

Le B. 4. Ap. 2.

Raimondi, Carlo. *See also* TOSCHI, Paolo, SILVANI, Gaetano, and RAIMONDI, Carlo.

Raimondi, Marcantonio (ab. 1488–ab. 1528) *Italian School.*

RAIBOLINI, Francesco di Marco. *Called* Il Francia (1450–1517)

AMADEVS. AVSTERITAS. AMICITIA. AMOR. [AMADÉE]

Line engraving. From the Graf von Enzenberg collection, 1879.

B. 355. Le B. 226. N. 297. Bry. 213. Pass. vi: 34 (213)

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[NOTRE DAME À L'ESCALIER, OU S. MADELEINE ET S. MARTHE]

Line engraving. From the Henry Brodhurst collection.

B. 45. Le B. 20. H. 17. N. 100. Bry. 18. Pass. vi: 15 (18)

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LA VIERGE À LA LONGUE CUISSE]

Line engraving.

B. 57. Le B. 25. H. 22. N. 107. Bry. 22. J. ii: 397. Pass. vi: 16 (22)

Raimondi, Marcantonio—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[STE. CÉCILE] Also called Ste. Cécile au Collier.

Line engraving. From the P. Mariette collection, 1667.

B. 116. Le B. 115. H. 30. N. 137. Bry. 51. J. ii: 400. Pass. vi: 18 (51)

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[CLÉOPATRE]

Line engraving.

B. 199. Le B. 129. H. 35. N. 210. Bry. 124. J. ii: 403. Pass. vi: 23 (124)

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[ALEXANDRE FAISANT SERRER LES LIVRES D'HOMÈRE]

Line engraving: Second state.

B. 207. Le B. 130. H. 36. N. 212. Bry. 117. J. ii: 403. Pass. vi: 23 (117)

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LE PARNASSE]

Line engraving: Copy by unknown engraver.

B. 247 (A) Le B. 158. H. 40. N. 224 (A) Bry. 128. J. ii: 404. Pass. vii: 24 (128)

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[JUPITER EMBRASSANT L'AMOUR]

Line engraving.

B. 342. Le B. 215. N. 287. Bry. 133. J. ii: 406. Pass. vii: 25 (133)

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[LE QUOS-EGO.] Neptune stilling the tempest that Eolus has raised against Aeneas.

Line engraving: State before retouching. From the Kunst-Halle at Hamburg.

B. 352. H. 57. N. 294. Le B. 222. Bry. 138. J. ii: 407. Pass. vi: 36 (138)

Rajon, Paul Adolphe (1843–1888) *French School.*

T[HOMAS] CARLYLE.

Etching. Proof: Before all letters. Signed by etcher.

[ROBERT HOE, PRÉSIDENT DU GROLIER CLUB DE NEW YORK]

Etching. Proof: Before all letters.

Bér. 187.

Rajon, Paul Adolphe—Continued.

[Abraham Lincoln, Président des États-Unis]

Etching. Remarque proof. Signed by etcher.

Bér. 191.

[Meissonier, âgé, à la longue barbe] Mon cher Chenavard . . . 1881.

Etching. Proof: Before all letters. Signed by etcher.

Bér. 155.

[Tennyson] 1888.

Etching. Proof: Before letters.

Bér. 179.

BRACQUEMOND, Joseph Félix (1833–)

[Bracquemond en 1852, tenant un flacon d'eau-forte]

Etching: Second state. Proof: Before all letters.

Bér. 147.

BRETON, Jules Adolphe Aimé Louis (1827–)

[Le retour des enfants du fermier (?)] 1887.

Etching. Remarque proof on vellum. Signed by artist and etcher.

Bér. 38.

F. W. (contemp.)

[L'oiseau mort] 1887.

Etching. Remarque proof: On Japan paper. With dedication inscription by etcher.

Bér. 86.

GAINSBOROUGH, Thomas (1727–1788)

[Mrs. Siddons]

Etching. Proof: Before letters. Etcher's name lightly scratched.

Bér. 101. Le B. 6. H. 9.

GALLAIT, Louis (1810–1887)

[Le serment de Vargas]

Etching. Proof: Before letters.

Bér. 20. Le B. 25.

Rajon, Paul Adolphe—Continued.

HALS, Frans, I (ab. 1580–1666)

[PORTRAIT D'HOMME] Frans Hals.

Etching. Proof: Before letters. Signed by etcher.

Le B. 9. H. Suppl. 7.

LINTON, Sir James Drogmole (1840–)

[LES ÉMIGRÉS]

Etching. Remarque proof: On vellum. Signed by etcher.

Bér. 77.

MEISSONIER, Jean Louis Ernest (1815–1891)

[LE PEINTRE]

Etching. Proof: Before all letters. Signed by etcher.

Bér. 10.

MURILLO, Bartolomé Esteban (1618–1682)

[PORTRAIT OF MURILLO]

Etching.

Le B. 5. H. 3. Bér. 116.

OULESS, Walter William (1848–)

[HON. JOHN BRIGHT] 1883.

Etching. Proof: Before all letters. Signed by artist and etcher.

Bér. 150.

OULESS, Walter William (1848–)

HENRY D. POCHIN [CHIMISTE, DANS SON LABORATOIRE]

Etching. Proof: Before all letters. Signed by etcher.

Bér. 198.

REGNAULT, Alexandre Georges Henri (1843–1871)

[SALOMÉ] [1872]

Etching. Proof: Before all letters.

Le B. 1. Bér. 24.

RYN, Rembrandt Harmensz van (1606–1669)

[PORTRAIT DE DAME ÂGÉE]

Etching. Proof: Before letters.

Bér. 88. Le B. 10.

Rajon, Paul Adolphe—Continued.

STEINHEIL, Adolphe Charles Édouard (contemp.)

[L'ÉTUDIANT PAUVRE]

Etching. Proof: Before letters.

Bér. 23.

WATTS, Sir George Frederick (1820–1904)

JOHN STUART MILL.

Etching. Signed by etcher.

Bér. 193.

Ransonnette, Charles (1793–1877) *French School.*

DAVID, Jacques Louis (1748–1825)

NAPOLÉON.

Line engraving.

Ravenna, Marco da. *See* DENTE, Marco.

Read, Richard (ab. 1745–af. 1780) *English School.*

HAMILTON, William (1751–1801)

[MARIE, REINE D'ÉCOSSE, SIGNE L'ACTE D'ABDICATION EN FAVEUR DE SON FILS]

Stipple engraving.

Le B. 5. H. & R. 5. N. 8. Müller iv: 24. Bry. ii: 351.

Reni, Guido (1575–1642) *Italian School.*

CARRACCI, Annibale (1560–1609)

[LA VIERGE AVEC L'ENFANT JÉSUS]

Etching.

B. 51. H. 11. Le B. 7.

Revere, Paul (1735–1818) *American School.*

[MASSACHUSETTS CURRENCY] 1782.

Line engraving. Restrike.

Andrews, p. 14.

[BOSTON MASSACRE, 1770] [1770]

Line engraving. Restrike.

Andrews, p. 78. Baker, p. 141.

THE TOWN OF BOSTON IN NEW ENGLAND AND BRITTISH SHIPS OF WAR LANDING THEIR TROOPS. 1768. [1770]

Line engraving. Restrike from cut plate.

Andrews, p. 41. Baker, p. 141.

CHADWICK, Joseph (worked late eighteenth century.)

[WESTERLY VIEW OF THE COLLEGES] IN CAMBRIDGE, NEW ENGLAND. [ab. 1780]

Line engraving. One-half original plate. Restrike.

Andrews, p. 49.

Reyher, Robert (1838–1877) *German School.*

DYCK, Anthonie van (1599–1641)

MARIA LUISA DE TASSIS.

℔ *Line engraving.* Before letters. From the Carl Schloesser collection, 1880.

MIGNARD, Pierre (1612–1695)

[MARIE MANCINI] 1869.

℔ *Line engraving.* Proof: Before letters. With dedication inscription by engraver.

Le B. 13. Ap. 11. H. 10. Bry. ii: 364.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[RAPHAEL]

℔ *Line engraving:* First state. Proof: Before all letters.

Le B. 15. H. 3. Ap. 14. Bry. ii: 364.

Reynolds, Samuel William (1773–1835) *English School.*

NORTHCOTE, James (1746–1831)

BUONAPARTE FIRST CONSUL OF FRANCE . . . 1800. AFTER A BUST BY GIUSEPPE CERACCHI (1751–1801) Profile in medallion beneath.

Mezzotint.

Whitman (R.) 205. Le B. 33.

OWEN, William (1769–1825)

THE RIGHT HONORABLE, LORD CHIEF JUSTICE ABBOTT. 1820.

Mezzotint: Second state.

Whitman (R.) 1. S. K. M. Cat. (Portraits) p. 462.

RUBENS, Petrus Paulus (1577–1640)

[LE CHAPEAU DE PAILLE (POIL)] [MLLE. LUNDEN?] [1823]

Mezzotint: Undescribed state, betw. first and second. Proof: Before letters.

Whitman (R.) 442.

SMITH, John Raphael (1752–1812)

THE RIGHT HON^ble CHARLES JAMES FOX . . . 1806.

Mezzotint: Second state.

Whitman (R.) 93. S. K. M. Cat. (Portraits) p. 185. Bib. Nat. 16409 (31)

THOMPSON, Thomas Clement (ab. 1780–af. 1857)

[CHARLES CHETWYND-TALBOT, 3^d EARL TALBOT]

Mezzotint: First state. Proof: Before all letters.

Whitman (R.) 280. S. K. M. Cat. (Portraits) p. 457.

Reynolds, Samuel William (1773–1835) *English School*, and **Sixdeniers**, Alexandre Vincent (1795–1846) *French School.*

LANGLOIS, Jean Charles (1789–1870)

COMBAT DE NAVARIN. The Battle of Navarino.

Mezzotint: First state.

Whitman (R.) 397.

Ribault, Jean François (1767–1820) *French School.*

ISABEY, Jean Baptiste (1767–1855) and PERCIER, Charles (1764–1838)

L'IMPERATRICE EN PETIT COSTUME. The Empress Josephine.

Line engraving.

Bér. 6 and viii: 154 (8) Chal. du Louvre 4118.

ISABEY, Jean Baptiste (1767–1855) and PERCIER, Charles (1764–1838)

L'EMPEREUR EN PETIT COSTUME. The Emperor Napoleon.

Line engraving.

Bér. 5 and viii: 154 (8). Chal. du Louvre 4116.

ISABEY, Jean Baptiste (1767–1855)

[LE MINISTRE GRAND JUGE] 1807. Claude Ambroise Regnier, Duc de Massa, Minister of Justice.

Line engraving. Proof: Before letters.

Bér. 7 and viii: 154 (8) Chal. du Louvre 4127.

Ribera, Jusepe de. *Called* Lo Spagnoletto (1588–1652) *Italian School.*

[LE CORPS MORT DE JESUS CHRIST] The body of Christ with the two Marys and St. John.

Etching.

B. 1. Le B. 1. N. 1. H. 1. J. ii: 423.

[S. PIERRE PLEURANT SON PÉCHÉ] 1621.

Etching. From the Richard Ford collection.

B. 7. Le B. 6. N. 7. H. 6. J. ii: 424.

[TÊTE D'HOMME] 1622.

Etching: Second state. From the St. J. D. collection.

B. 8. Le B. 9. N. 8.

[TÊTE D'HOMME À POIREAUX]

Etching. From the Mariette collection, 1674, and St. J. D.

B. 9. Le B. 10. N. 9.

Richeton, Léon (contemp.) *French School.*

ARTHUR P. STANLEY, DEAN OF WESTMINISTER.

Etching. Proof: Before letters. Etcher's name lightly scratched.

Richomme, Joseph Théodore (1785–1849) *French School.*

CARRACCI, Annibale (1560–1609)

[La Vierge au silence] 1838.

Line engraving: First state: Before letters.

Bér. 28. Le B. 6. H. 6. N. 10. Ap. 4.

GÉRARD, Baron François Pascal Simon (1770–1837)

[Napoléon] 1835.

Line engraving. Proof: Before letters.

Bér. 26. Le B. 20. H. Suppl. 17. Ap. 20.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[La Vierge au livre] 1836.

Line engraving. Proof: Before letters.

Bér. 27. Le B. 2. H. 4. N. 6. Ap. 3.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

[La S. Famille, dite de François Ier] [1820]

Line engraving. Proof: Before letters. From the Musée Royal.

Bér. 17. Le B. 4. H. 2. Ap. 5. Bry. ii: 374. N. 9.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

Triomphe de Galatée. 1820.

Line engraving: Third state.

Bér. 20. Le B. 8. H. 8. N. 12. Chal. du Louvre, 537. Ap. 9. Bry. ii: 374.

Richter, Henry (worked beginning of nineteenth century) *English School.*

CERACCHI, Giuseppe (1751–1801)

Napoleone Buonaparte . . . 1801.

Stipple engraving.

Le B. 1. N. 1.

Riedel, Anton Heinrich. *See* SCHUMANN, Johann Gottlob, and RIEDEL, Anton Heinrich.

Riedinger (Ridinger), Johann Elias (1698–1767) *German School.*

FRIDERICVS REX BORVSSIÆ S. R. I. ELECTOR. ETC: ETC: Frederick the Great.

Line engraving. See copy of this engraving by Phelippart.

N. 8.

PETR FEODOROVICH . . . PETRUS FRIDERICI FILIUS MAGNUS DUX RUSSORUM. Peter III., Czar of Russia, when he was Grand Duke.

Etching.

N. 8.

Riffaut, Adolphe Pierre (1821–1859) *French School.*

MARIE STUART.

Stipple engraving, printed in black and red. Proof: Before all letters.

Bér. 2.

Rigo, Jules Alfred Vincent (1810–) *French School.*

NAPOLÉON À L'OUVERTURE DU CERCUEIL. Ste HÉLÈNE, 15 OCTOBRE 1840.

Lithograph.

Robetta (worked 1490–1522) *Italian School.*

[L'ADORATION DES ROIS]

Line engraving.

Le B. 11. B. 6. H. 3. N. 6. Pass. v: 59(6) Bry. 6.

Robinson, John Henry (1796–1871) *English School.*

DAWE, George (1781–1829)

[NICOLAS IER EMPEREUR DE RUSSIE] 1826.

Line engraving. Proof: Before letters.

Le B. 8. N. 2. Ap. 10.

Robinson, John Henry—Continued.

WILKIE, Sir David (1785–1841)

[ENTREVUE DE NAPOLÉON AVEC LE PAPE] [1839] Napoleon and Pope Pius VII.

Line engraving. Proof: Before letters.

Le B. 17. N. 5. Ap. 2. Bry. ii: 392.

Rodriguez, Gaston (contemp.) *French School.*

VERNET, Émile Jean Horace (1789–1863)

[NAPOLEON AT IENA]

Etching. Artist proof. Signed by etcher. Figure from Vernet's battle of Iena.

Roger, Barthélemy Joseph Fulcran (1767–1841) *French School.*

DESNOYERS, Baron Auguste Gaspard Louis Boucher (1779–1857)

NAPOLÉON IER EMPEREUR DES FRANÇAIS, ROI D'ITALIE . . .

Stipple engraving.

GUÉRIN, Jean (1760–1836)

NAPOLÉON IER EMPEREUR DES FRANÇAIS, ROI D'ITALIE.

Stipple engraving.

Le B. 12. Bér. xi: 231. N. 1.

[SAME]

Printed in colors.

ROSLIN, Alexandre (1718–1793)

[MARIE ANTOINETTE] 1828.

Line and stipple engraving.

Le B. 11. Bér. xi: 231. N. 3.

Rohr, Wilhelm (1848–) *German School.*

LENBACH, Franz von (1836–1904)

BISMARCK.

Etching.

Rohr, Wilhelm—Continued.

LENBACH, Franz von (1836–)

GR. MOLTKE FELDMARSCHALL.

℔ *Etching.*

Rosa, Salvatore (1615–1673) *Italian School.*

DIOGENES ADOLESCENTEM MANU BIBENTEM . . . Diogenes throwing away his bowl.

Etching.

B. 5. Le B. 17. H. 2. N. 5. Gray Coll. p. 320.

[COMBAT DE TRITONS]

Etching.

B. 11. Le B. 3. N. 11. Gray Coll. p. 320. Bry. ii: 408.

[UNE FEMME NUE]

Etching.

B 82. N. 82. Gray Coll. p. 326.

Rosenthal, Max (contemp.) *American School.*

MOSLER, Henry (1841–)

[THE COMING STORM] 1885.

Etching. Remarque proof. Signed by etcher.

Rossmäsler, Johann Friedrich (ab. 1775–1858) and **Lehmann**, Gottfried Arnold (ab. 1770–af. 1814) *German School.*

ELSHOLTZ, Ludwig (1805–1850).

FRIEDRICH DER GROSSE UND DIE DENKWÜRDIGSTEN AUGENBLICKE SEINES LEBENS.

℔ *Line engraving.*

Bib. Nat. 16649 (188)

Rousseaux, Alfred Émile (1831–1874) *French School.*

NANTEUIL, Robert (1630?–1678)

[La Marquise de Sévigné] [1874]

Line engraving. Proof: Before all letters. With space for arms not filled.

Bér. 13. Bry. ii: 419. Didot (Portraits) 2047.

Rousselet, Gilles. *See* NANTEUIL, Robert, and ROUSSELET, Gilles.

Rubens, Petrus Paulus (1577–1640) *Flemish School.*

[S. Catherine sur des nuages]

Etching.

Le B. 4. Dutuit vi: 131 (15) N. 4. H. & R. 3. H. 3.

[La femme à la chandelle] Quis vetet apposito . . .

Etching: Second state. Finished by Lucas Vorsterman, I, by Paulus Pontius, or by Pieter Claesz Soutman.

Le B. 6. Dutuit vi: 167 (46) H. 4. N. 5. H. & R. 4.

[Same]

Etching. Copy by Cornelis Visscher.

Dutuit vi: 167 (47)

Ruet, Louis (1861–) *French School.*

MEISSONIER, Jean Louis Ernest (1815–1891)

[Napoléon Ier]

Etching. Proof: On vellum. Signed by etcher.

Bér. xi: 277.

Ruisdael, Jacob van. *See* RUYSDAEL, Jacob van.

Ruotte, Louis Charles (1754–af. 1814) *French School.*

[MARIE LOUISE, IMPÉRATRICE DE FRANCE] With arms.

℘ *Stipple engraving.* Proof: Before all letters.

Le B. 29. N. 2. Bér. xi: 279.

AUBRY, Louis François (1770–1850)

AUGEREAU. L'INTRÉPIDITÉ FRANÇAISE AVOIT RÉSOLUE LE PASSAGE DU PONT D'ARCOLE . . .

℘ *Stipple engraving.*

Bib. Nat. 8627 (36)

GROS, Baron Antoine Jean (1771–1835)

SON ALTESSE IMPÉRIALE LE PRINCE JOACHIM . . . With arms.

℘ *Stipple engraving.*

Le B. 35. N. 5.

LEFÈVRE, Robert (1756–1830)

NAPOLÉON LE GRAND EMPEREUR DES FRANÇAIS ROI D'ITALIE. With arms.

℘ *Stipple engraving.*

Le B. 28. Bér. xi: 279. N. 1.

LEFÈVRE, Robert (1756–1830)

D. JOSEPH NAPOLEON ROI D'ESPAGNE ET DES INDES . . . With arms.

℘ *Stipple engraving.*

Bér. xi: 279.

Ruscheweyh, Ferdinand (1785–1845) *German School.*

SANZIO, Raffaello. *Called* Raphael (1483–1520)

URBANUS. I. 1812.

℘ *Etching.*

Le B. 49. N. 1.

Ruysdael (Ruisdael), Jacob van (1628–1682) *Dutch School.*

[LE PETIT PONT]

Etching: Second state.

B. 1. Le B. 1. N. 1. H. 1. H. & R. 3. Dutuit 1. J. iii: 28.

Ruysdael (Ruisdael), Jacob van—Continued.

[LES DEUX PAYSANS ET LEUR CHIEN]

Etching: Third state.

B. 2. Le B. 2. N. 2. H. 2. H. & R. 4. Dutuit 2. J. iii: 28.

[LA CHAUMIÈRE AU SOMMET DE LA COLLINE]

Etching: Third state.

B. 3. Le B. 3. N. 3. H. 3. H. & R. 5. Dutuit 3. J. iii: 29.

Ryall, Henry Thomas (1811–1867) *English School.*

BONNAR, William (1800–1853)

JOHN KNOX ADMINISTERING THE FIRST PROTESTANT SACRAMENT, DURING THE SIEGE OF THE CASTLE OF ST ANDREWS 1547 . . . 1849. With arms.

Line and stipple engraving.

Ryder, Thomas (1746–1810) *English School.*

ABBOTT, Francis Lemuel (1760–1803)

GULIELMUS HERSCHELL L.L.D. R.S.S. SIDERA CUNETA . . . 1788.

Stipple engraving.

Le B. 10. Bib. Nat. 21382 (15)

Ryland, William Wynne (1738–1783) *English School.*

THE RIGHT HONBLE LADY NUNEHAM.

Mezzotint.

Le B. 36. N. 5.

KAUFFMANN, Maria Anna Angelika Katharina (1741–1807)

IN MEMORY OF GENERAL STANWIX'S DAUGHTER WHO WAS LOST IN HER PASSAGE FROM IRELAND. ON THE DARK BOSOM OF THE FAITHLESS MAIN . . . 1774.

Stipple engraving.

Le B. 54. H. & R. 5. N. 47.

Ryn, Rembrandt Harmensz van (1606–1669) *Dutch School.*

[Portrait de Rembrandt, faisant la moue] [1630]

ℙ *Etching:* Third state.

B. (Rembrandt) 10. Bl. 214. C. 10. Dutuit 10. G. 14 (Sup. 8) M. (Rembrandt) 23. Rov. 10. W. 10.

[Portrait de Rembrandt à la bouche ouverte] [1630]

ℙ *Etching:* Third state.

B. (Rembrandt) 13. Bl. 219. C. 13. Dutuit 13. G. 18. M. (Rembrandt) 22. Rov. 13. W. 13.

[Portrait de Rembrandt à bonnet et robe fourré] 1631.

ℙ *Etching:* Second state. From the Dr. Augustus Sträter collection.

B. (Rembrandt) 14. Bl. 225. C. 14. Dutuit 14. G. 19. M. (Rembrandt) 44. Rov. 14. W. 14.

[Portrait de Rembrandt au bonnet rond] 1631.

ℙ *Etching:* Only state.

B. (Rembrandt) 16. Bl. 223. C. 16. Dutuit 16. G. 21. M. (Rembrandt) 45. Rov. 16. W. 16.

[Portrait de Rembrandt avec l'écharpe autour du cou] 1633.

ℙ *Etching:* Fourth state.

B. (Rembrandt) 17. Bl. 229. C. 17. Dutuit 17. G. 22 (Sup. 9). M. (Rembrandt) 99. Rov. 17. W. 17.

[Rembrandt dessinant] 1648.

ℙ *Etching:* Tenth state. From the Brodhurst collection.

B. (Rembrandt) 22. Bl. 235. C. 22. Dutuit 22. G. 27 (Sup. 10) M. (Rembrandt) 160. Rov. 22. W. 22.

[Portrait de Rembrandt (en ovale) dit aussi: "au sabre et à l'aigrette"] 1634.

ℙ *Etching:* Third state. From the J. A. Boerner collection.

B. (Rembrandt) 23. Bl. 232. C. 23. Dutuit 23. G. 28. M. (Rembrandt) 111. Rov. 23. W. 23.

[Portrait de Rembrandt aux cheveux courts et frisés] [1638?]

ℙ *Etching:* First state. From Robert-Dumesnil collection.

B. (Rembrandt) 26. Bl. 216. C. 26. Dutuit 26. G. 273. M. (Rembrandt) 133. Rov. 26. W. 26.

[Abraham, qui reçoit les trois anges] 1656.

Etching: Only state.

B. (Rembrandt) 29. Bl. 2. C. 35. Dutuit 36. G. 30. M. (Rembrandt) 250. Rov. 29. W. 36.

[Abraham carressant Isaac] [1638?]

Etching: First state.

B. (Rembrandt) 33. Bl. 4. C. 38. Dutuit 38. G. 132. M. (Rembrandt) 203. Rov. 33. W. 135.

[Abraham avec son fils Isaac] 1645.

Etching: Only state.

B. (Rembrandt) 34. Bl. 5. C. 39. Dutuit 39. G. 33. M. (Rembrandt) 220. Rov. 34. W. 38.

Ryn, Rembrandt Harmensz van—Continued.

[Le sacrifice d'Abraham] 1655.

Etching: Only state.

B. (Rembrandt) 35. Bl. 6. C. 36. Dutuit 40. G. 33. M. (Rembrandt) 246. Rov. 35. W. 39.

[Quatre sujets pour un livre espagnol. (No. 3) La statue de Nabuchodonosor] 1655.

Etching: Third state. From the Aylesford and Buccleuch collections.

B. (Rembrandt) 36. Bl. 8. C. 40. Dutuit 47a. G. 34. M. (Rembrandt) 247. Rov. 36. W. 40.

[Quatre sujets pour un livre espagnol. (No. 2) Le combat de David contre Goliath] 1655.

Etching: Second state. From Berlin Museum and A. G. T. sale.

B. (Rembrandt) 36. Bl. 8. C. 40. Dutuit 47c. G. 34. M. (Rembrandt) 247. Rov. 36. W. 40.

[Jacob pleurant la mort de son fils Joseph] [1633?]

Etching: Second state. From the John Webster and Aylesford collections.

B. (Rembrandt) 38. Bl. 10. C. 42. Dutuit 42. G. 35. M. (Rembrandt) 189. Rov. 38. W. 42.

[Le triomphe de Mardochée] [1640–1657?]

Etching: Only state. From the T. M. Whitehead collection.

B. (Rembrandt) 40. Bl. 12. C. 44. Dutuit 48. G. 39. M. (Rembrandt) 228. Rov. 40. W. 44.

[David priant Dieu] 1652.

Etching: Third state.

B. (Rembrandt) 41. Bl. 13. C. 45. Dutuit 44. G. 40. M. (Rembrandt) 232. Rov. 41. W. 45.

[L'ange qui disparait devant la famille de Tobie] 1641.

Etching: First state. Mark of unknown collector.

B. (Rembrandt) 43. Bl. 16. C. 47. Dutuit 46. G. 42. M. (Rembrandt) 213. Rov. 43. W. 48.

[L'annonciation aux bergers] 1634.

Etching: Third state.

B. (Rembrandt) 44. Bl. 17. C. 48. Dutuit 49. G. 43. M. (Rembrandt) 191. Rov. 44. W. 49.

[Same]

Fourth state. From the Morgan collection.

[La circoncision] [1630?]

Etching: Only state. From the Chambers Hall, and Liphart collections.

B. (Rembrandt) 48. Bl. 21. C. 52. Dutuit 53. G. 47. M. (Rembrandt) 179. Rov. 48. W. 53.

[Présentation au temple] [1639?]

Etching: Second state.

B. (Rembrandt) 49. Bl. 22. C. 53. Dutuit 54. G. 49. M. (Rembrandt) 208. Rov. 49. W. 54.

Ryn, Rembrandt Harmensz van—Continued.

[Fuite en Égypte] 1651. (Night piece)

Etching: Fifth state. From the J. A. Boerner collection.

B. (Rembrandt) 53. Bl. 26. C. 57. Dutuit 58. G. 53. M. (Rembrandt) 227. Rov. 53. W. 58.

[Fuite en Égypte] [1653?] (In the style of Elsheimer)

Etching: State betw. fifth and sixth. Rembrandt etched this on an old etched plate by Hercules Pieterzs Seghers (1589–ab. 1650) after Elsheimer, leaving the landscape unchanged.

B. (Rembrandt) 56. Bl. 29. C. 60. Dutuit 61. G. 56. M. (Rembrandt) 236. Rov. 56. W. 61.

[La sainte famille] [1632–1640?]

Etching: Second state.

B. (Rembrandt) 62. Bl. 33. C. 66. Dutuit 65. G. 61. M. (Rembrandt) 182. Rov. 62. W. 66.

[Jésus Christ prêchant ou la petite tombe.] [1652?] (Improperly called the Little Tomb.)

Etching: Second state.

B. (Rembrandt) 67. Bl. 39. C. 71. Dutuit 71. G. 66. M. (Rembrandt) 229. Rov. 67. W. 71.

[Same]

Third state.

[Le denier de César] [1635?]

Etching: First state.

B. (Rembrandt) 68. Bl. 42. C. 72. Dutuit 81. G. 67. M. (Rembrandt) 196. Rov. 68. W. 72.

[Jésus Christ chassant les vendeurs hors du temple] 1635.

Etching: First state.

B. (Rembrandt) 69. Bl. 44. C. 73. Dutuit 80. G. 69. M. (Rembrandt) 198. Rov. 69. W. 73.

[La Samaritaine] 1658.

Etching: Third state. From the Baron Vivant-Denon collection.

B. (Rembrandt) 70. Bl. 45. C. 74. Dutuit 72. G. 71. M. (Rembrandt) 253. Rov. 70. W. 74.

[Résurrection de Lazare] 1642. (Small)

Etching: First state.

B. (Rembrandt) 72. Bl. 47. C. 76. Dutuit 78. G. 73. M. (Rembrandt) 215. Rov. 72. W. 76.

[Résurrection de Lazare] [1632?] (Large)

Etching: Fifth state.

B. (Rembrandt) 73. Bl. 48. C. 77. Dutuit 79. G. 74. M. (Rembrandt) 188. Rov. 73. W. 77.

[Ecce Homo] 1636. (Large)

Etching: Fourth state.

B. (Rembrandt) 77. Bl. 52. C. 82. Dutuit 84. G. 83. M. (Rembrandt) 200. Rov. 77. W. 82.

Ryn, Rembrandt Harmensz van—Continued.

[Les trois croix] [1653]

Etching: Fourth state. Not signed.

B. (Rembrandt) 78. Bl. 53. C. 81. Dutuit 85. G. 80. M. (Rembrandt) 235. Rov. 78. W. 81.

[Jésus Christ en croix entre les deux larrons] [1648?]

Etching: Second state.

B. (Rembrandt) 79. Bl. 54. C. 84. Dutuit 86. G. 81. M. (Rembrandt) 222. Rov. 79 W. 85.

[Jésus Christ en croix] [1634?]

Etching: Second state. From the Aylesford collection.

B. (Rembrandt) 80. Bl. 55. C. 85. Dutuit 87. G. 82. M. (Rembrandt) 193. Rov. 80. W. 86.

[La descente de croix] 1633.

Etching: Third state.

B. (Rembrandt) 81. Bl. 56. C. 83. Dutuit 88. G. 84. M. (Rembrandt) 186-7. Rov. 81. W. 84.

[Descente de croix dite au flambeau] 1654.

Etching: First state.

B. (Rembrandt) 83. Bl. 58. C. 87. Dutuit 90. G. 86. M. (Rembrandt) 242. R. 83. W. 88.

[Le transport de Jésus Christ au tombeau] [1645?]

Etching: Only state. From the W. Esdaile, St. J. D., Morgan, and J. Barnard collections.

B. (Rembrandt) 84. Bl. 60. C. 88. Dutuit 92. G. 88. M. (Rembrandt) 217. Rov. 84. W. 89.

[Les disciples d'Emaus] 1634 (Large)

Etching: Second state. From the Falke and Rolas du Roseij collections.

B. (Rembrandt) 87. Bl. 63. C. 91. Dutuit 94. G. 90. M. (Rembrandt) 237. Rov. 87. W. 92.

[Les disciples d'Emaus] 1634. (Small)

Etching: Only state. From the Mariette collection.

B. (Rembrandt) 88. Bl. 62. C. 92. Dutuit 95. G. 91. M. (Rembrandt) 194. Rov. 88. W. 93.

[Le bon Samaritain] 1633.

Etching: Fourth state.

B. (Rembrandt) 90. Bl. 41. C. 94. Dutuit 75. G. 70. M. (Rembrandt) 185. Rov. 90. W. 95.

[Le retour de l'enfant prodigue] 1636.

Etching: First state.

B. (Rembrandt) 91. Bl. 43. C. 95. Dutuit 76. G. 70. M. (Rembrandt) 201. Rov. 91. W. 96.

[Pierre et Jean à la porte du temple] 1659.

Etching: Fourth state. From the Esdaile collection.

B. (Rembrandt) 94. Bl. 66. C. 97. Dutuit 97. G. 94. M. (Rembrandt) 254. Rov. 94. W. 98.

Ryn, Rembrandt Harmensz van—Continued.

[Le martyre de S. Etienne] 1635.

Etching: First state. From the Buccleuch collection.

B. (Rembrandt) 97. Bl. 68. C. 100. Dutuit 100. G. 98. M. (Rembrandt) 197. Rov. 97. W. 102.

[Baptême de l'Eunuque] 1641.

Etching: Second state. From the Berlin Museum and the A. G. Thiermann collection.

B. (Rembrandt) 98. Bl. 69. C. 101. Dutuit 101. G. 95. M. (Rembrandt) 210. Rov. 98. W. 103,

[La mort de la Vierge] 1639.

Etching: Second state.

B. (Rembrandt) 99. Bl. 70. C. 102. Dutuit 102. G. 97. M. (Rembrandt) 207. Rov. 99. W. 104.

[Saint Jerôme] 1642.

Etching: Third state. From the Falke, John Barnard, and Rolas du Roseij collections.

B. (Rembrandt) 105. Bl. 76. C. 108. Dutuit 108. G. 106. M. (Rembrandt) 214. Rov. 105. W. 110.

[Trois figures Orientales] 1641. Sometimes called "Jacob and Laban."

Etching: Second state.

B. (Rembrandt) 118. Bl. 7. C. 120. Dutuit 119. G. 114. M. (Rembrandt) 212. Rov. 118. W. 122.

[Les musiciens ambulans] [1636?]

Etching: First state. From the Dr. Fr. Pokorny collection.

B. (Rembrandt) 119. Bl. 90. C. 121. Dutuit 120. G. 115. M. (Rembrandt) 263. Rov. 119. W. 123.

[Le vendeur de mort aux rats] 1632.

Etching: Second state. From the John Webster collection.

B. (Rembrandt) 121. Bl. 95. C. 123. Dutuit 122. G. 117. M. (Rembrandt) 261. Rov. 121. W. 125.

[Le petit orfèvre] 1655.

Etching: First state. From the John Webster collection.

B. (Rembrandt) 123. Bl. 94. C. 125. Dutuit 124. G. 119. M. (Rembrandt) 295. Rov. 123. W. 127.

[La coupeuse d'ongles]

Etching: Second state. From the N. D. Goldsmid collection.

B. (Rembrandt) 127. Bl. 127. G. 125. Rov. 127.

[Le maître d'école] 1641.

Etching: First state. From the collection of Chas. Naudet, II.

B. (Rembrandt) 128. Bl. 99. C. 129. Dutuit 128. G. 126. M. (Rembrandt) 271. Rov. 128. W. 131.

[Same] 1641.

Second state. From the Naudet collection.

Plate VII

Landscape with the Three Trees

By Rembrandt Harmensz van Ryn

Ryn, Rembrandt Harmensz van—Continued.

[Le paysan avec femme et enfant] [1652?]

Etching: First state.

B. (Rembrandt) 131. Bl. 120. C. 132. Dutuit 131. G. 129. M. (Rembrandt) 153. Rov. 131. W. 134.

[Paysan, les mains derrière le dos] 1631.

Etching: Fourth state.

B. (Rembrandt) 135. Bl. 103. C. 135. Dutuit 134. G. 134. M. (Rembrandt) 89. Rov. 135. W. 136.

[Figure d'un vieillard à courte barbe] [1635?]

Etching: Third state. From the collection of Dr. Augustus Sträter.

B. (Rembrandt) 151. Bl. 115. C. 148. Dutuit 147. G. 144. M. (Rembrandt) 32. Rov. 151. W. 149.

[Gueux debout] [1632–1639?]

Etching: Only state. From the collections of Antonia Brentano, J. C. D. Hebich, S. Bermann, Wilhelm Koller, and Dr. Augustus Sträter.

B. (Rembrandt) 163. Bl. 126. C. 160. Dutuit 159. G. 156. M. (Rembrandt) 141. Rov. 163. W. 160.

[Mendiants, homme et femme, à côté d'une butte] [1630?]

Etching: Eighth state. From the Berlin Museum and collections of K. F. F. von Nagler and Robert-Dumesnil.

B. (Rembrandt) 165. Bl. 129. C. 162. Dutuit 161. G. 158. M. (Rembrandt) 10. Rov. 165. W. 162.

[Paysan déguenillé, les mains derrière le dos] [1631?]

Etching: Fourth state. From the collection of Robert-Dumesnil.

B. (Rembrandt) 172. Bl. 137. C. 169. Dutuit 168. G. 166. M. (Rembrandt) 121. Rov. 172. W. 169.

[L'espiègle] 1642.

Etching: Fourth state. Mark of unknown collector.

B. (Rembrandt) 188. Bl. 153. C. 185. Dutuit 185. G. 180. M. (Rembrandt) 268. Rov. 188. W. 185.

[Paysage aux trois arbres] 1643.

Etching: Only state.

B. (Rembrandt) 212. Bl. 315. C. 209. Dutuit 209. G. 204. M. (Rembrandt) 309. Rov. 212. W. 209.

[Le paysage aux trois chaumières] 1650.

Etching: Third state.

B. (Rembrandt) 217. Bl. 318. C. 214. Dutuit 214. G. 209. M. (Rembrandt) 325. Rov. 217. W. 214.

[Le paysage à la tour carrée] 1650.

Etching: Fourth state.

B. (Rembrandt) 218. Bl. 319. C. 215. Dutuit 215. G. 210. M. (Rembrandt) 321. Rov. 218. W. 215.

Ryn, Rembrandt Harmensz van—Continued.

[Le paysage au dessinateur] [1648?]

Etching: Only state. Collection of John Webster.

B. (Rembrandt) 219. Bl. 320. C. 216. Dutuit 216. G. 211. M. (Rembrandt) 315. Nov. 219. W. 216.

[La chaumière au grand arbre] 1641.

Etching: Only state. Signature of Leith.

B. (Rembrandt) 226. Bl. 326. C. 223. Dutuit 223. G. 222. M. (Rembrandt) 307. Rov. 226. W. 223.

[L'obélisque] [1632–1640?]

Etching: Second state. Collection of John Webster.

B. (Rembrandt) 227. Bl. 328. C. 224. Dutuit 224. G. 218. M. (Rembrandt) 324. Rov. 227. W. 224.

[La chaumière entourée de planches] [1632]

Etching: Second state.

B. (Rembrandt) 232. Bl. 332. C. 229. Dutuit 229. G. 224. M. (Rembrandt) 308. Rov. 232. W. 229.

[Le moulin de Rembrandt] 1641.

Etching: Only state.

B. (Rembrandt) 233. Bl. 333. C. 230. Dutuit 230. G. 225. M. (Rembrandt) 305. Rov. 233. W. 230.

[La campagne du peseur d'or] 1651.

Etching: Only state.

B. (Rembrandt) 234. Bl. 334. C. 231. Dutuit 231. G. 226. M. (Rembrandt) 326. Rov. 234. W. 231.

[L'abreuvoir de la vache] [1632–1640?]

Etching: Third state.

B. (Rembrandt) 237. Bl. 337. C. 234. Dutuit 234. G. 228. M. (Rembrandt) 318. Rov. 237. W. 234.

[Homme sous une treille] 1642.

Etching: Only state.

B. (Rembrandt) 257. Bl. 262. C. 254. Dutuit 273. G. 237. M. (Rembrandt) 152. Rov. 257. W. 258.

[Homme à barbe courte et bonnet fourré] [1631]

Etching: Fourth state.

B. (Rembrandt) 263. Bl. 267. C. 260. Dutuit 279. G. 243. M. (Rembrandt) 77. Rov. 263. W. 265.

[Vieillard à barbe carrée] 1640.

Etching: Second state.

B. (Rembrandt) 265. Bl. 271. C. 262. Dutuit 280. G. 245. M. (Rembrandt) 145. Rov. 265. W. 267.

[Jeune homme assis et réfléchissant] 1637.

Etching: Second state. From the Aylesford and Buccleuch collections.

B. (Rembrandt) 268. Bl. 258. C. 265. Dutuit 282. G. 248. M. (Rembrandt) 132. Rov. 268. W. 270.

Ryn, Rembrandt Harmensz van—Continued.

[FAUSTUS] [1647–1650?]

Etching: Fourth state. From the Thiermann collection and the Brönner bequest.

B. (Rembrandt) 270. Bl. 84. C. 267. Dutuit 259. G. 250. M. (Rembrandt) 291. R. 270. W. 272.

[RENIER ANSLOO OU CORNELIS CLAESZ, MINISTRE ANABAPTISTE] 1641.

℘ *Etching:* Second state. From the collection of Dr. Sträter.

B. (Rembrandt) 271. Bl. 170. C. 268. Dutuit 254. G. 251. M. (Rembrandt) 146. Rov. 271. W. 273.

[ABRAHAM FRANCE] [1655?]

℘ *Etching:* Eighth state. From the Esdaile and Daulby collections.

B. (Rembrandt) 273. Bl. 176. C. 270. Dutuit 260. G. 253. M. (Rembrandt) 172. Rov. 273. W. 275.

JOANNES LUTMA AURIFEX NATUS GRONINGÆ. 1656.

℘ *Etching:* Third state.

B. (Rembrandt) 276. Bl. 182. C. 273. Dutuit 265. G. 256. M. (Rembrandt) 171. Rov. 276. W. 278.

[JEAN ASSELIN, SURNOMMÉ CRABBETJE] 1641. (1647?)

℘ *Etching:* Third state. From the "B. F." and Capt. A. Donnadieu collections.

B. (Rembrandt) 277. Bl. 171. C. 274. Dutuit 255. G. 257. M. (Rembrandt) 161. Rov. 277. W. 279.

[JOHANNES] WTENBOGARDVS. 1635. Quem pramirari . . .

℘ *Etching:* Seventh state.

B. (Rembrandt) 279. Bl. 190. C. 276. Dutuit 272. G. 259. M. (Rembrandt) 114. Rov. 279. W. 281.

[UTENBOGAERD, LE RECEVEUR] Called Le peseur d'or. 1639.

℘ *Etching:* Third state. From the Hermann Weber collection.

B. (Rembrandt) 281. Bl. 189. C. 278. Dutuit 271. G. 261. M. (Rembrandt) 138. Rov. 281. W. 283.

[SAME]

℘ *Etching:* Second state. Copy by Captain William Baillie (1723–1810) before letters. From the Hebich collection.

B. (Rembrandt) p. 237. Bl. ii. 51. Dutuit v: 500.

[LE GRAND COPPENOL] [1658–1661?]

℘ *Etching:* Fifth state. From the Aylesford, C. Ploos van Amstel, and Morgan collections.

B. (Rembrandt) 283. Bl. 175. C. 280. Dutuit 158. G. 263. M. (Rembrandt) 174. Rov. 283. W. 285.

[PREMIÈRE TÊTE ORIENTALE] 1635. Sometimes called "Portrait of Jacob Cats."

℘ *Etching:* Second state. From the Aylesford and Buccleuch collections.

B. (Rembrandt) 286. Bl. 173. C. 283. Dutuit 283. G. 266. M. (Rembrandt) 122. Rov. 286. W. 288.

[SECONDE TÊTE ORIENTALE] [1635?]

Etching: Only state. From the Jean François Gigoux collection.

B. (Rembrandt) 287. Bl. 288. C. 284. Dutuit 284. G. 266. M. (Rembrandt) 123. Rov. 287. W. 289.

Ryn, Rembrandt Harmensz van—Continued.

[Homme en cheveux] Sometimes called Homme en bonnet. [1635?]

Etching: Second state. From the Thomas Sandby, R. A. collection.

B. (Rembrandt) 289. Bl. 255. C. 286. Dutuit 286. G. 267. M. (Rembrandt) 125. Rov. 289. W. 291.

[Vieillard à tête chauve] 1631.

Etching: Second state.

B. (Rembrandt) 298. Bl. 275. C. 294. Dutuit 294. G. 275. M. (Rembrandt) 56. Rov. 298. W. 298.

[Esclave à grand bonnet] [1631?]

Etching: Second state. From the Berlin Museum.

B. (Rembrandt) 302. Bl. 296. C. 298. Dutuit 298. G. 278. M. (Rembrandt) 81. Rov. 302. W. 302.

[Tête d'homme de face] [1630]

Etching: Fourth state. From the Dumesnil collection.

B. (Rembrandt) 304. Bl. 265a. C. 300. Dutuit 300. G. 280. M. (Rembrandt) 38. Rov. 304. W. 304.

[Vieillard chauve à courte barbe] [1635?]

Etching: Only state.

B. (Rembrandt) 306. Bl. 294. C. 302. Dutuit 302. G. 282. M. (Rembrandt) 120. Rov. 306. W. 306.

[Homme avec trois crocs] [1631?] (Rembrandt)

℔ *Etching:* Seventh state.

B. (Rembrandt) 319. Bl. 224. C. 28. Dutuit 28. G. 297. M. (Rembrandt) 47. Rov. 319. W. 28.

[Vieille femme assise] [1632?] (Rembrandt's mother)

℔ *Etching:* Second state. From the Jan Chalon and Sir E. Astley collections.

B. (Rembrandt) 344. Bl. 197. C. 334. Dutuit 333. G. 313. M. (Rembrandt) 92. Rov. 344. W. 340.

[Buste de la mère de Rembrandt] 1631.

℔ *Etching:* Third state. From the Berlin Museum, Robert-Dumesnil, and K. F. F. von Nagler collections.

B. (Rembrandt) 349. Bl. 195. C. 339. Dutuit 337. G. 318. M. (Rembrandt) 53. Rov. 349. W. 344.

[Vieille qui dort] [1635?]

Etching: Only state.

B. (Rembrandt) 350. Bl. 244. C. 340. Dutuit 338. G. 303. M. (Rembrandt) 116. Rov. 350. W. 345.

[Tête de la mère de Rembrandt] 1628.

℔ *Etching:* Second state. Stamp of unknown collector.

B. (Rembrandt) 354. Bl. 193. C. 343. Dutuit 341. G. 321. M. (Rembrandt) 5. Rov. 354. W. 348.

[Trois têtes de femmes, dont une qui dort] 1637.

Etching: Second state.

B. (Rembrandt) 368. Bl. 251. C. 358. Dutuit 356. G. 334. M. (Rembrandt) 130. Rov. 368. W. 362.

Ryn, Rembrandt Harmensz van—Continued.

[VIEILLARD À GRANDE BARBE ET CALOTTE]

Etching: Second state. This etching is considered to be by Ferdinand Bol (1616–1680) From the Robert-Dumesnil collection.

C. 272. G. 272. Rov. 295.

S

Sadd, H. S. (worked first half nineteenth century) *American School.*

DODGE, J. W. (worked first half nineteenth century)

HENRY CLAY. 1843.

Mixed engraving.

Sadeler, Gilles (Ægidius) (1570–1629) *Flemish School.*

DÜRER, Albrecht (1471–1528)

[MARIA MIT DEM KINDE AUF DER RASENBANK IN EINER REICHEN LANDSCHAFT SITZEND, IM GRUNDE DIE VERKÜNDIGUNG DER HIRTEN UND DER ZUG DER KÖNIGE]

Line engraving: Second state.

Le B. 35. N. 92. H. 4. Ephrussi, p. 54. Bry. ii: 436.

Sailliar (Sahler) Lewis (1748–ab. 1795) *English School.*

COSWAY, Richard (1740–1821)

HIS ROYAL HIGHNESS GEORGE, PRINCE OF WALES. [1785]

Stipple engraving, in tint.

Le B. 1.

Sailliar (Sahler) Lewis—Continued.

HONTHORST, Gerard van (1590–1656)

WILLIAM II OF NASSAU STADTHOLDER OF THE UNITED STATES OF HOLLAND . . . 1781.

℘ *Stipple engraving.*

Le B. 3. N. 1. H. 3. H. & R. 1. Bry. ii: 438.

Saint-Aubin, Augustin de (1736–1807) *French School.*

MME. DE MAINTENON.

℘ *Line engraving:* Second state.

Le B. 88. P. & B. 176.

BONNEVILLE, François (worked 1790–1800)

J. M. ROLAND . . .

℘ *Line engraving.*

Le B. 125. P. & B. 175 (2)

DUPLESSIS, Joseph Sifrède (1725–1802)

M. NECKER. DES MINISTRES DE LA FINANCE . . .

℘ *Line engraving:* Second state.

Le B. 104. N. i: 183. Ap. 27. H. 10. P. & B. 130.

SAUVAGE, Jean Baptiste (–1790)

[LOUIS XVI., MARIE ANTOINETTE ET LE DAUPHIN]

℘ *Line engraving:* Third state: Without verses.

P. & B. 113.

Saint-Aubin, Augustin de. *See also* LONGUEIL, Joseph de, SAINT-AUBIN, Augustin de, and CHOFFARD, Pierre Philippe.

Salmon, Émile (1840-) *French School.*

BONHEUR, Marie Rosa (1822–1899)

[THE PRIDE OF THE FOREST] 1886.

Etching. Remarque proof on vellum. Signed by artist and engraver.

Bér. xii: 9.

Salvador Carmona, Manoel. *See* CARMONA Manoel Salvador.

Sanders, George S. (worked early nineteenth century) *English School.*

STEUBEN, C. G. H. A. F. L., Baron de (1788–1856)

NAPOLEON'S RETURN FROM THE ISLAND OF ELBA . . .

Mezzotint.

Sandoz-Rollin, Baron de (worked ab. 1789–1802) *French School.*

BONNEVILLE, François (worked 1790–1800)

GEO. JACQ. DANTON . . .

Stipple engraving.

Bib. Nat. 11765 (27)

Sartain, John (1808–1897) *American School.*

INMAN, Henry (1801–1846)

MARTIN VAN BUREN, PRESIDENT OF THE UNITED STATES.

Mezzotint.

Baker, p. 152.

Sartain, William (1843–1898) *American School.*

[WASHINGTON IRVING] 1896.

Mezzotint. Proof: Before letters. Signed by engraver.

[CHARLES LAMB] 1896.

Mezzotint. Proof: Before letters. Signed by engraver.

[EDGAR ALLAN POE] 1896.

Mezzotint. Proof: Before letters. Signed by engraver.

Saunders (Sanders), John (1750–af. 1804) *English School.*

BROMPTON, Richard (–1782)

[His Royal Highness George Augustus Frederick, Prince of Wales] 1774.

℔ *Mezzotint.*

S. 5. Le B. 1. H. 4. Bry. i: 186. Bromley, p. 321. Bib. Nat. 17910 (85)

Say, William (1768–1834) *English School.*

FRADELLE, Henry Joseph (ab. 1778–1865)

Mary Queen of Scots and her Secretary Chatelar. Une Reine est maitresse de mon cœur . . . 1824.

Mezzotint.

Le B. 22. H. 6. N. 13.

NORTHCOTE, James (1746–1831)

Samuel Taylor Coleridge . . . 1840.

℔ *Mezzotint.*

SHARP, Michael W. (–1840)

Health! and Long Life to the King! 1828. The Duke of Wellington.

℔ *Mezzotint.*

Schalcken, Godfried (1643–1706) *Dutch School.*

G Dov Pictor Lugd Batav. Honoris ergo Præceptorum suum delineavit G. Schalcken. Gerard Dou.

℔ *Etching:* First state. Also attributed to Karel de Moor, I (1656–1738) [*See* N. ix: 442 (3)]

Le B. 4. N. 1. H. 4. Dutuit vi: 301. Bib. Nat. 13176 (13)

Schenck, Pieter (1645–ab. 1715) *Dutch School.*

Philippus V. Rex Hispaniarum . . . Quem gloria patris . . .

℔ *Mezzotint.*

Le B. 159.

Schiavonetti, Luigi (1765–1810) *English School.*

COSSIA, F. (worked late eighteenth century)

BUONAPARTE. 1797.

Stipple engraving.

P. & B. iii: 504.

Schiavoni, Natale (1777–1858) *Italian School.*

VECELLI, Tiziano. *Called* Titian (1477–1576)

ASSUMPTA EST MARIA IN COELUM GAUDENT ANGELI . With arms. The assumption of the Virgin.

Line engraving: Fifth state.

Le B. 11. H. 4. Ap. 2. N. 4. Bry. ii: 467.

VECELLI, Tiziano. *Called* Titian (1477–1576)

[LA MISE AU TOMBEAU]

Line engraving: Third state.

Le B. 9. H. 2. Ap. 1. Bry. ii: 467.

Schieferdecker, Karl August (1823–) *German School.*

LOUIS NAPOLÉON BONAPARTE. CHARTE FRANCE . . .

Lithograph.

Schmidt, Georg Friedrich (1712–1775) *German School.*

GEORGE FRIDERICH SCHMIDT. SE IPSE FECIT AQUA FORTI PETROPOL 1758. (With spider in window.)

Etching: Third state.

Wes. (Schmidt) 103. Le B. 104. N. 112. H. 53. P. & B. 62. Brandes Coll. ii: 214. Didot (Portraits) 2173. Gray Coll. p. 340. Bry. ii: 471.

FRIDERICUS III. REX BORUSSIÆ. DANS LES COEURS . . . 1743. With arms. (Frederick II.)

Line engraving: Second state.

Wes. (Schmidt) 41. Le B. 82. N. 50. H. 32. P. & B. 25. Didot (Portraits) 2165. Bib. Nat. 16649 (204).

Schmidt, Georg Friedrich—Continued.

[FRÉDÉRIC III. PREMIER ROI DE PRUSSE] (Frederick I.)

Line engraving.

Wes. (Schmidt) 241. P. & B. 61.

[L'ORIENTAL BARBU] 1750.

Etching: Second state.

Wes. (Schmidt) 149. Le B. 149. N. 142. Gray Coll. p. 339. Brandes Coll. ii: 213.

AVED, Jacques André Joseph (1702–1766)

JOANNES BAPTISTA ROUSSEAU . . CERTIOR IN NOSTRO CARMINE . . [1743]

Line engraving: Third state.

Wes. (Schmidt) 95. Le B. 91. N. 104. P. & B. 50. H. 51. Didot (Portraits) 2169. Gray Coll. p. 339.

FALBE, Joachim Martin (1709–1782)

DAVID SPLITGERBER . . . 1766.

Line engraving: Second state.

Wes. (Schmidt) 113. Le B. 114. N. 121. P. & B. 54. Brandes Coll. ii: 213. Didot (Portraits) 2179. Gray Coll. p. 339.

FLINCK, Govaert (1615–1660)

LE PRINCE D'ORANGE GUILLAUME SECOND, A QUI CATS EXPLIQUE UN TRAIT DE L'HISTOIRE DE SES ANCÊTRES. 1772.

Etching: Third state.

Wes. (Schmidt) 121. Le B. 63. N. 134. Didot (Portraits) 2149. H. 64. Gray Coll. p. 341. Brandes Coll. i: 299.

FLINCK, Govaert (1615–1660)

[JEUNE HOMME COIFFÉ D'UN CHAPEAU ORNÉ DE PLUMES] 1765.

Etching: Second state.

Wes. (Schmidt) 136. Le B. 136. Gray Coll. p. 339. H. 66. Brandes Coll. i: 299. N. 153.

FONTAINE, Ludolph la (1705–1771)

ADRIENNE LE COUVREUR ACTRICE DU THÉATRE FRANÇOIS . . .

Line engraving: Third state.

Wes. (Schmidt) 62. Le B. 53. N. 33. P. & B. 60. H. 40.

PESNE, Antoine (1683–1757)

CHRISTIANUS AUGUSTUS DEI GRATIA PRINCEPS ANHALTINUS DUX SAXONIÆ . . . 1750. With arms. Christian Augustus, Prince of Anhalt.

Line engraving: Third state.

Wes. (Schmidt) 20. Le B. 2. N. 29. P. & B. 15. Didot (Portraits) 2136. H. 25. Gray Coll. p. 337. Bib. Nat. 1217 (1)

Schmidt, Georg Friedrich—Continued.

PESNE, Antoine (1683–1757)

FREDERIC GUILLAUME, ROY DE PRUSSE ETC.

Line engraving: Second state. From the Berlin Museum and the Baron von Derschau collection, 1835.

Wes. (Schmidt) 37. Le B. 78. N. 54. P. & B. 60. H. 33. Didot (Portraits) 2166. Bib. Nat. 16650 (35)

PESNE, Antoine (1683–1757)

FRIDERICUS MAGNUS REX BORUSSIÆ. 1746.

Line engraving: First state.

Wes. (Schmidt) 42. Le B. 83. N. 53. P. & B. 24. Didot (Portraits) 2167. Bib. Nat. 16649 (206)

[SAME]

RAYMONDON (worked middle eighteenth century)

[FRÉDÉRIC-GUILLAUME DE PRUSSE]

Line engraving.

Wes. (Schmidt) 239. P. & B. 61.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743)

[JOHN LAW]

Line engraving. Proof: Before all letters.

Wes. (Schmidt) 58. Le B. 49. P. & B. 60. N. 73. Didot (Portraits) 2156.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-C-M.A. J. (1659–1743)

PIERRE MIGNARD, ECUYER, PREMIER PEINTRE DU ROY . . . 1744.

Line engraving: Third state.

Wes. (Schmidt) 70. Le B. 57. N. 79. P. & B. 39. H. 42. Brandes Coll. ii: 212. Didot (Portraits) 2158. Gray Coll. p. 338. J. iii: 66. Bry. ii: 471.

RYN, Rembrandt Harmensz van (1606–1669)

[UNE JEUNE FEMME TENANT UN ÉVENTAIL] 1763.

Etching: Third state.

Wes. (Schmidt) 153. Le B. 153. Brandes Coll. i: 435. N. 151.

SILVESTRE, Louis de, II (1675–1760)

AUGUSTE III. ROY DE POLOGNE, ELECTEUR DE SAXE. With arms.

Line engraving: Second state.

Wes. (Schmidt) 4. Le B. 74. N. 5. H. 18. P. & B. 3. Didot (Portraits) 2162. J. iii: 65. Bib. Nat. 2023 (36)

Schmidt, Georg Friedrich—Continued.

TOCQUÉ, Louis (1696–1772)

ELISAVETA PERVAIA IMPERATRISTA I SAMODERZHITSA VSEROSSIĬSKAIA. 1761. Elizabeth I., Empress and Autocrat of all the Russias.

℔ *Line engraving:* Second state.

Wes. (Schmidt) 30. Le B. 95. N. 41 and xviii: 535. P. & B. 19. H. 28. Brandes Coll. ii: 212. Bry. ii: 471. J. iii: 66. Bib. Nat. 14431 (30)

TOCQUÉ, Louis (1696–1772)

NICOLAS ESTERHASI DE GALANTHA . . . 1759. With arms.

℔ *Line engraving:* Fourth state.

Wes. (Schmidt) 32. Le B. 33. N. 46 and xviii: 536. P. & B. 21. Didot (Portraits) 2146. H. 30. Gray Coll. p. 338. J. iii: 65. Bib. Nat. 14875.

Schmutzer, Jakob Matthias (1733–1811) *German School.*

HAGENAUER, Johann Baptist (1732–1810)

WENCES. PRINCEPS. KAVNITZ. RIETBERG [1786] Wenzel Anton von Kaunitz.

℔ *Line engraving:* Third state.

Le B. 38. N. 8. H. 16. Ap. 26. P. & B. iii: 529. Bib. Nat. 23961 (2) Bry. ii: 471. J. ii: 69.

Schnell, Ludwig. *See* HALDENWANG, Christian.

Schoff, Stephen Alonzo (1818–1904) *American School.*

HUNT, William Morris (1824–1879)

PORTRAIT OF MRS. ADAMS.

℔ *Etching.*

Müller iv: 220.

STUART, Gilbert (1755–1828)

[MRS. HARRISON GRAY OTIS]

℔ *Etching:* Subscriber's proof. Signed by etcher.

Schongauer, Martin (ab. 1420–1488) *German School.*

[L'ANGE DE L'ANNONCIATION]

Line engraving.

B. 1. Le B. 1. N. 1. H. 1.

[JÉSUS À LA MONTAGNE DES OLIVIERS]

Line engraving.

B. 9. Le B. 9. N. 9. H. 9.

[LA PRISE DE JÉSUS-CHRIST]

Line engraving.

B. 10. Le B. 10. N. 10. H. 10.

[JÉSUS-CHRIST DEVANT LE GRAND-PRÊTRE]

Line engraving.

B. 11. Le B. 11. N. 11. H. 11.

[S. ANTOINE] Temptation of St. Anthony.

Line engraving.

B. 47. Le B. 36. N. 47. H. 32. Pass. ii: 111 (47)

[LA VIERGE SUR UN TRÔNE AUPRÈS DE DIEU]

Line engraving.

B. 71. Le B. 59. N. 71. H. 46.

Schütz (Schytz), Karl (1746–1800) *German School.*

L'ANGE PRIT PROPHETE HABACUC ET LE PORTANT PAR SES CHEVEUX A BABYLONE . . . ALORS HABACUC CRIA . . . 1772.

Line engraving: Second state.

N. 11.

Schule, Georg Christian (1764–1816) *Danish School.*

LUCIAN BONAPARTE. 1815.

Stipple engraving.

Schultze, Christian Gottfried (1749–1819) *German School.*

CASANOVA, Francesco Giuseppe (1727–1805) and SEYDELMANN, Jakob Crescentius (1750–1829)

ALEXANDRE P^R BELOSELSKY. DANS DES CLIMATS GLACÉS . . . With arms.

Line engraving: Fourth state.

Le B. 20. N. 3. H. 29. Ap. 12. Bib. Nat. 3929.

[SAME]

Proof: Before all letters.

KYMLI (Kimli) (worked 1777–1786)

JOSEPH II. EMPEREUR DES ROMAINS. 1778.

Line engraving: Second state.

Le B. 19. N. 1. H. 21. Ap. 15. Bib. Nat. 23626 (130)

Schultze, Christian Gottfried (1749–1819) and **Krüger,** Ephraim Gottlieb (1756–1834) *German School.*

MATTHÄI, Johann Friedrich (1777–1845)

MORT DU GÉNÉRAL MELISSINO, LE 26. D'AOÛT 1813 . . . LES RUSSES, LES GERMAINS HONORENT SA MEMOIRE . . .

Line engraving: Second state.

Le B. 30. N. 29, and vii: 180 (17) Ap. (Krüger) 6.

Schumann, Johann Gottlob (1761–1810) and **Riedel,** Anton Heinrich (1763–af.1824) *German School.*

KOSINSKI, Josef (1753–1821)

LE PRINCE JOSEPH PONIATOWSKI GÉNÉRAL DE DIVISION MINISTRE DE LA GUERRE DU DUCHÉ DE VARSOVIE, ETC. . . . With arms.

Aquatint.

Le B. 1. N. 1. H. 3.

Schuppen, Pierre Louis van. *See* VAN SCHUPPEN, Pierre Louis.

Scott, John (1774–1828) *English School.*

KRAFFT, Johann Peter (1780–1856)

[La Bataille de Leipzig] 1818.

Line engraving. Proof: Before letters.

Le B. 2. N. 2. H. 1. Ap. 1.

Scriven, Edward (1775–1841) *English School.*

PAILLOU, P. (worked middle sixteenth century)

Mary Queen of Scots.

Stipple engraving. Stamp of Prince Labanoff de Rostoff.

POPE, Alexander (1763–1835)

The Rt Honorable Henry Grattan . . . Bill for the liberties of his Majestys Subjects . . . 1814.

Stipple and line engraving.

Seghers, Hercules Pietersz. *See* RYN, Rembrandt Harmensz van.

Semmler, August Franz (1825–1893) *German School.*

SIMONAWITZ, Kunigunde Sophia Ludovica (Reichenbach) (1761–af. 1812)

Schiller.

Line engraving.

Le B. 12. H. 3. Ap. 13.

VOGEL, Christian Leberecht (1759–1816)

J. W. Goethe.

Line engraving.

Le B. 9. H. 4. Ap. 10.

Sgrilli-Sansone, Bernardo (worked ab. 1733–1739) and **Zocchi**, Giuseppe (ab. 1711–1767) *Italian School.*

ZOCCHI, Giuseppe (ab. 1711–1767)

VEDUTA DI UNA PARTE DI FIRENZE PRESA FUORI DELLA PORTA A S. NICCOLÒ PRESSO AL FIUME ARNO. T. I. V.

Etching and line engraving. One of a set of 24 views of Florence.

N. xvi: 325 and xxii: 306.

Sharp, William (1749–1824) *English School.*

DYCK, Anthonie van (1599–1641)

CHARLES THE FIRST, KING OF GREAT BRITAIN, &c., &c., &c. 1817.

℘ *Line engraving:* Second state.

Le B. 27. H. 27. Ap. 30. Bib. Nat. 9143 (144) S. K. M. Cat. (Portraits) 26648.

REYNOLDS, Sir Joshua (1723–1792)

[JOHN HUNTER, CELEBRATED ANATOMIST] 1787.

℘ *Line engraving.* Proof: Before title.

Le B. 42. N. 2. H. 31. Ap. 38. S. K. M. Cat. (Portraits) 26694. Bry. ii: 492.

ROMNEY, George (1734–1802)

THOMAS PAINE. 1793.

℘ *Line engraving.*

Bry. ii: 492.

ROSA, Salvatore (1615–1673)

[DIOGENES AND HIS LANTERN]

Line engraving. Proof: Before all letters.

Le B. 18. N. 32. H. 14. Ap. 13.

SHEE, Sir Martin Archer (1769–1850)

KEMBLE.

℘ *Line engraving:* First state.

Le B. 45. H. 33. Ap. 40. Bib. Nat. 24044 (5)

ZAMPIERI, Domenico. *Called* Domenichino (1581–1641)

LUCRETIA. A ROMAN LADY DAUGHTER OF LUCRETIUS, AND WIFE TO COLLATINUS . . . 1784.

Line engraving: Third state.

Le B. 19. N. 31. H. 15. Ap. 14. Bry. ii: 492.

Sharpe, C. W. (contemp.) *English School.*

CURRAN, Amelia (–1847)

P. B. SHELLEY. 1860.

Line and stipple engraving. Proof: Before letters.

S. K. M. Cat. (Portraits) 27639.

Shelton, William Henry (1840–) *American School.*

[IN THE DARK DAYS . . .] 1885. General Grant in the field before Petersburg on his favorite horse, "Cincinnati."

Etching. Remarque proof: Signed by etcher.

[BATTERY FORWARD!]

Etching. Remarque proof: Signed by etcher.

Sherborn, Charles William (1831–) *English School.*

EX. LIBRI CAROLVS GULIEMUS SHERBORN. . . . VIVE REVIC . . . 1878. Bookplate of the engraver.

Line engraving.

Sherwin, John Keyse (1751–1790) *English School.*

MR. WOOLLETT. 1784. William Woollett.

Line engraving.

Le B. 12. H. 16. N. 5. Bry. ii: 494. S. K. M. Cat. (Portraits) 22280.

BROMPTON, Richard (–1782)

THE RIGHT HONBLE WILLIAM PITT, EARL OF CHATHAM &C . . . 1784.

Line engraving: Second state.

Le B. 2. N. 1. S. K. M. Cat. (Portraits) 22972. Nat. Port. Gal. p. 102. Bib. Nat. 9302 (17)

DANCE-HOLLAND, Sir Nathaniel (1734–1811)

[JAMES COOK] [1784]

Line engraving: Proof before letters. From the John Young collection.

Le B. 3. N. 22. Bib. Nat. 10552 (39) S. K. M. Cat. (Portraits) 22498. Bry. ii: 494.

Sherwin, John Keyse—Continued.

GAINSBOROUGH, Thomas (1727–1788)

THE RIGHT HONBLE WILLIAM PITT, FIRST LORD OF THE TREASURY . . . 1789. With arms.

℘ *Line engraving:* Second state.

H. 14. S. K. M. Cat. (Portraits) 21987.

REYNOLDS, Sir Joshua (1723–1792)

SIR JOSHUA REYNOLDS KNT. . . . 1784.

℘ *Line engraving:* Second state. From the Thos. Clutterbuck collection. 1837.

Le B. 9. N. 3. H. 15. S. K. M. Cat. (Portraits) 22532. Bry. ii: 494.

Sherwin, William (bef. 1650–ab. 1715) *English School.*

VERA EFFIGIES GVILIELMI IONES EQVITIS AVRATI ET VTRIUSQVE BANCI IUSTICIAR: Sir William Jones, Chief Justice.

℘ *Line engraving.* From the Mariette collection, 1668.

Bromley, p. 92.

Sichem, Christoffel van, II (?) (ab. 1580–) *Dutch School.*

A FRANOOYS RAVAILLAC MOORDENAER. Portraits of François Ravaillac, with the scene of his execution, etc., and of Henry IV., Marie de Medicis, and Louis XIII.

℘ *Etching.* From the Seymour Haden and the Captain A. Donnadieu collections.

Le B. 10. N. 20 (Karel van Sichem)

GOLTZIUS, Hendrik (1558–1616)

[UN JEUNE HOMME JOUANT DU TYMPANON]

Woodcut.

Le B. 35. N. 22. B. iii: 127 (4) H. 11.

Sichem, Karel van (worked early seventeenth century) *Dutch School.*

ROBERTVS DVDLEVS COMES LEYCESTER GVB: BEL: Robert Dudley, Earl of Leicester.

℘ *Line engraving.* In Meteren's Geschichte. From the Seymour Haden collection.

Le B. 16. N. 7. H. & R. 3.

Sichem, Karel van—Continued.

WOUDANUS, Jan Cornelis (worked 1585–1610)

BERNHARD KNIPPERDOLLINCK. ALS ICK MY SELFS HADT HOOCH VERHEVEN . . . 1605.

Line engraving with letterpress.

N. 21. Le B. 11 (Christoffel van Sichem) Brulliot iii: No. 615 (Christoffel van Sichem)

Sichling, Lazarus Gottlieb (1812–1863) *German School.*

HOLBEIN, Hans, II (1497–1543)

[HUBERT MORETT, JEWELLER] [1854]

Line engraving: First state.

Le B. 15. H. 8. Ap. 15.

Silvani, Gaetano. *See* TOSCHI, Paolo, SILVANI, Gaetano, and RAIMONDI, Carlo.

Simon, John (1675–ab.1755) *English School.*

MR. FRANCIS BEAUMONT . . . MR. IOHN FLETCHER . . . MR. JOHN MILTON . . . MR. ABRAHAM COWLEY . . .

Mezzotint: First state.

Le B. 175.

HILLIARD, Nicholas (1547–1619)

REGINA ELIZABETHA JURIS AC LIBERTATUM POPULI SUI SEMPER CONSERVATRIX . . . Queen Elizabeth.

Mezzotint: First state.

Le B. 34. S. 54. H. 15. Bry. ii: 500.

JERVAS, Charles (ab. 1675–1739)

THE RIGHT HONBLE ROBERT WALPOLE CHANCELLOR OF THE EXCHEQUER . . .

Mezzotint: State undescribed.

Le B. 165. S. 159. N. 31.

Simon, John—Continued.

KNELLER, Sir Godfrey (1646–1723)

THE RT HONBLE JOSEPH ADDISON, ESQR . . .

Mezzotint.

Le B. 14. N. 25. S. 3. H. 19. Bry. ii: 500.

KNELLER, Sir Godfrey (1646–1723)

MR STEELE.

Mezzotint: First state.

Le B. 146. N. 26. S. 141. Bry. ii: 500.

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le M.-A. J. (1659–1743)

LUDOVICUS XV. D. G. FRANCIÆ ET NAVARIÆ REX. Louis XV., King of France.

Mezzotint: First state.

Le B. 89. S. 89.

SCAGHLEY (worked late seventeenth century)

GEORGE LEWIS D. G. DUKE OF HANNOVER . . . George I., when Duke of Hanover.

Mezzotint: First state.

Le B. 39. Suth. i: 429. S. 70. (*See* also additions and corrections S. iv, div. ii)

SCAGHLEY (worked late seventeenth century)

GEORGE BY $\frac{e}{y}$ GRACE OF GOD KING OF GREAT BRITAIN FRANCE & IRELAND . . .

Mezzotint: Second state.

Le B. 39. S. 70. (*See* also additions and corrections S. iv, div. ii)

Simon, Jean Pierre (1769–af. 1812) *French School.*

NAPOLÉON EMPEREUR DES FRANÇAIS ET ROI D'ITALIE. DESSINÉ À VARSOVIE, EN 1807.

Stipple engraving.

DESNOYERS, Baron Auguste Gaspard Louis Boucher (1779–1857)

LOUIS FRERE DE L'EMPEREUR CONNÉTABLE . . .

Stipple engraving.

VERNET, Antoine Charles Horace (1758–1836)

CAMPAGNES D'ITALIE. [NAPOLEON]

Stipple engraving, colored. Proof: Before letters.

Bér. xii: 29 (foot note) and xii: 191 (33)

Simon, Pierre (1640–af. 1710) *French School.*

LEBRUN, Charles (1619–1690)

ANNE MARIE LOVISE D'ORLEANS . . DVCHESSE DE MONTPENSIER &c.

Line engraving.

Le B. 26. N. 10. H. & R. 6. Didot (Portraits) 2282. Bry. ii: 500. H. 6.

Simonneau, Charles. *See* LARMESSIN, Nicolas de, III, BAQUOY, Maurice, and SIMONNEAU, Charles.

Sirouy, Achille Louis Joseph (1834–) *French School.*

SIGALON, Xavier (1788–1837)

[ATHALIE]

Lithograph. Remarque proof: Signed by lithographer. Remarque, a portrait of Xavier Sigalon.

Bér. xii: 32.

Sixdeniers, Alexandre Vincent (1795–1846) *French School.*

SCHEFFER, Hendrik (1798–1862)

CHARLOTTE CORDAY.

Mezzotint.

Le B. 12. H. 6. Bér. xii: 37. Bry. ii: 503.

Sixdeniers, Alexandre Vincent. *See also* REYNOLDS, Samuel William, and SIXDENIERS, Alexandre Vincent.

Skelton, William (1763–1848) *English School.*

His Most Excellent Majesty William the Fourth . . . &c., &c. 1821. As prince. (Title pasted over earlier one, as prince.)

℘ *Line engraving.*

N. 2. Ap. 2. S. K. M. Cat. (Portraits) 25046. 4.

PHILLIPS, Thomas (1770–1845)

His Most Excellent Majesty, George the Fourth . . . 1819.

℘ *Line engraving.*

S. K. M. Cat. (Portraits) 25046.2.

ANONYMOUS.

His Most Excellent Majesty George the Third . . . 1810.

℘ *Line engraving.*

Le B. 1. S. K. M. Cat. (Portraits) 25046. Bry. ii: 504.

Slocombe, C. P. (1832–1886) *English School.*

[Moonlight on the Channel]

Etching. Proof: Before all letters.

Slocombe, Edward (1850–) *English School.*

[Tintern Abbey] 1884.

Etching. Proof: Before all letters. Signed by etcher.

[A country lane] 1884.

Etching. Proof: Before all letters. Signed by etcher.

Slocombe, Frederick (1847–) *English School.*

[The college walk]

Etching. Proof: Before all letters.

Smillie, James (1807–1885) *American School.*

BIERSTADT, Albert (1830–1902)

[THE ROCKY MOUNTAINS, LANDER'S PEAK] 1866.

Line engraving. Proof: Before letters. Signed by artist.

Baker, p. 163.

Smith, Anker. *See* LANDSEER, John, and SMITH, Anker.

Smith, Benjamin (–1833) *English School.*

HOGARTH, William (1697–1764)

WILLIAM HOGARTH. 1795.

Stipple engraving.

Le B. 9. N. 4. Bry. ii: 506.

Smith, Hezekiah Wright (1828–1879) *American School.*

STUART, Gilbert (1755–1828)

[GEORGE WASHINGTON]

Stipple engraving. Proof: Before all letters.

Baker (Wash.) 334. Baker, p. 165.

WIGHT, Moses (1827–)

[EDWARD EVERETT] 1858.

Mixed engraving. Proof: Before letters. With Everett's autograph.

Baker, p. 165.

Smith, John (1652–1742) *English School.*

CAROLUS 1th. . . . HEB. xi: 38. Charles I., of England

Mezzotint: First state.

Wes. (Smith) 40. Le B. 15. N. 6. S. 44. Suth. i: 164.

Smith, John—Continued.

KNELLER, Sir Godfrey (1646–1723)

CAROLUS III. HISPANIARUM ET INDIARUM REX . . .

℘ *Mezzotint:* Second state.

Wes. (Smith) 45. Le B. 123. N. 25. S. 241.

KNELLER, Sir Godfrey (1646–1723)

Mr. WILLIAM CONGREVE. 1710.

℘ *Mezzotint:* Second state.

Wes. (Smith) 61. Le B. 92. N. 208. S. 54. Bib. Nat. 10415 (7)

KNELLER, Sir Godfrey (1646–1723)

Mr. GRINLIN GIBBONS. [1690?]

℘ *Mezzotint:* Second state.

Wes. (Smith) 110. Le B. 133. N. 225. S. 105. Bib. Nat., 18151 (2)

KNELLER, Sir Godfrey (1646–1723)

JACOBUS SECUNDUS DEI GRATIA. ANGLIÆ, SCOTIÆ, FRANCIÆ, ET HIBERNIÆ REX &CT. [1697?]

℘ *Mezzotint:* Second state.

Wes. (Smith) 148. Le B. 35. N. 10. S. 143. Bib. Nat. 23071 (78)

KNELLER, Sir Godfrey (1646–1723)

SERENISSIMA MARIA D. G. ANGLIÆ SCOTIÆ FRANCIÆ & HIBERNIÆ REGINA &CT. [1695?]
Mary II., of England, wife of William III.

℘ *Mezzotint:* Second state.

Wes. (Smith) 170. Le B. 43. N. 81. S. 172. H. 19.

KNELLER, Sir Godfrey (1646–1723)

HIS EXCELLENCY JOHN, DUKE OF MARLBOROUGH . . .

℘ *Mezzotint.*

Wes. (Smith) 177. Le B. 181. N. 61. S. 163.

KNELLER, Sir Godfrey (1646–1723)

ISAACUS NEWTON EQ: AUR. 1712.

℘ *Mezzotint:* Second state.

Wes. (Smith) 194. Le B. 198. N. 204. S. 190.

Smith, John—Continued.

KNELLER, Sir Godfrey (1646–1723)

Mr. ALEXANDER POPE . . . 1717.

Mezzotint: Second state.

Wes. (Smith) 209. Le B. 212. N. 205. S. 203.

[SAME]

KNELLER, Sir Godfrey (1646–1723)

FREDERICK DUKE OF SCHONBERG . . . [1689?]

Mezzotint: First state.

Wes. (Smith) 228. Le B. 238. N. 66. H. 23. S. 227.

KNELLER, Sir Godfrey (1646–1723)

[WILLIAM III., KING OF ENGLAND]

Mezzotint: Second state. From the collection of D. Franken Dz.

Wes. (Smith) 228. Le B. 56. S. 227. N. 18. Bib. Nat. 19758 (157)

KNELLER, Sir Godfrey (1646–1723)

GULIELMUS TERTIUS D. G. ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REX &c. [1695?] William III., King of England.

Mezzotint: Second state.

Wes. (Smith) 270. Le B. 50. N. 15. H. 18. S. 271. Bib. Nat. 19758 (153)

KNELLER, Sir Godfrey (1646–1723)

GULIELMUS III D. G. ANG. SCO. FRAN. ET HIB. REX &c. William III., King of England.

Mezzotint: First state.

Wes. (Smith) 272. Le B. 52. S. 273.

LARGILLIÈRE, Nicolas de (1656–1746)

JACOBUS SECUNDUS DEI GRATIA ANGLIÆ, SCOTIÆ, FRANCIÆ ET HIBERNIÆ REX &CT.

Mezzotint: Scond state.

Wes. (Smith) 150. Le B. 37. N. 12. S. 145. Bib. Nat. 23071 (79)

RICHARDSON, Jonathan, I (1665–1745)

Mr. RICHARD STEELE. [1713?]

Mezzotint: Second state.

Wes. (Smith) 246. Le B. 251. N. 209. S. 244.

Smith, John—Continued.

WEIDEMANN, Friedrich Wilhelm (1668–1750)

FREDERICUS GUILLELMUS D. G. BORUSSORUM REX . . .

℔ *Mezzotint:* Second state.

Wes. (Smith) 96. Le B. 213. N. 26. S. 204.

WISSING, Willem (1656–1687)

GULIELMUS DEI GRATIA ANGLIÆ SCOT: FRANCIÆ & HIBERNIÆ REX. [1688?] William III., King of England.

℔ *Mezzotint:* First state.

Wes. (Smith) 274. Le B. 54. N. 16. S. 275. Bib. Nat. 19758 (154)

WISSING, Willem (1656–1687) and VANDERVAART, Jan (1647–1721)

GULIELMUS D. G. ANGLIÆ REX . . . [1690?] William III., King of England.

℔ *Mezzotint.*

Wes. (Smith) 273. Le B. 55. N. 19. S. 274. Bib. Nat. 19758 (156)

Smith, John Raphael (1752–1812) *English School.*

MARIE ANTOINETTE D'AUTRICHE REINE DE FRANCE . . . 1776.

℔ *Mezzotint.*

Frankau 230. S. 103. N. 3. Le B. 103. Bry. ii: 508.

MISS [CATHERINE] FREDERICK. 1777.

℔ *Mezzotint:* First state.

Frankau 148. S. 65. Le B. 65.

APPIANI, Andrea (1754–1817)

BUONAPARTE FIRST CONSUL OF FRANCE, . . . 1800.

℔ *Mezzotint.*

Frankau 52. Le B. 28. S. 28.

BEMBRIDGE, Henry (worked 1760)

PASCAL PAOLI, GENERAL OF THE CORSICANS . . . VINCET AMOR PATRIÆ . . . 1769.

℔ *Mezzotint.*

Frankau 268. S. 130. Le B. 130.

Smith, John Raphael—Continued.

GAINSBOROUGH, Thomas (1727–1788)

HIS ROYAL HIGHNESS GEORGE PRINCE OF WALES. 1783.

Colored mezzotint: Third state.

Frankau 358. S. 167. Le B. 167. N. 1. H. 28. Bry. ii: 508. Bib. Nat. 17911 (82)

NORTHCOTE, James (1746–1831)

A VISIT TO THE GRANDMOTHER.

Mezzotint.

Frankau 357. S. 185. Le B. 227.

REYNOLDS, Sir Joshua (1723–1792)

A SNAKE IN THE GRASS. 1787.

Stipple engraving: First state.

Frankau 326.

WRIGHT, Joseph (1734–1797)

THE WIDOW OF AN INDIAN CHIEF WATCHING THE ARMS OF HER DECEASED HUSBAND. 1789.

Mezzotint.

Frankau 375. N. 132.

Solis, Virgil (1514–1562) *German School.*

[QUATRE BUSTES DANS DES RONDS]

Line engraving.

B. 444. Le B. 505. N. 446.

[UN GOBELET AVEC SON COUVERCLE]

Line engraving.

B. 525. Le B. 615. N. 527.

Somer, Mathys van (worked ab. 1650–1670) *Dutch School.*

SIGISMONDO TERQO RE DI POLONIA . . . [1667]

Line engraving.

Le B. 16. N. 5.

Somer, Paul van, II (ab. 1649–1694) *Dutch School.*

LOUIS LE GRAND ROY DE FRANCE ET DE NAVARRE.

𝔓 *Etching.*

Le B. 4. N. 1.

JARDIN, Karel du (ab. 1622–1678)

[GUÉRISON DU PARALYTIQUE]

Mezzotint. Proof: Before all letters.

Le B. 207. N. 50. H. 17.

Soutman, Pieter Claesz (1580–1657) *Flemish School.*

RUBENS, Petrus Paulus (1577–1640)

[SILÈNE IVRE, SOUTENU PAR UNE SATYRESSE ET UNE NÉGRESSE] SILENUM PATREM, BACCHI . . . . 1642.

Etching.

Le B. 17. N. 18. Dutuit vi: 154 (64)

Soutman, Pieter Claesz. *See also* RUBENS, Petrus Paulus.

Spagnoletto, Lo. *See* RIBERA, Jusepe de.

Spagnuoli, Francesco (worked first half nineteenth century) *Italian School.*

FIESOLE, Giovanni da. *Called* Fra Angelico (1387–1455)

[SAINTS]

Line engraving. Proof: Before all letters.

Springinklee, Hans. *See* BURGKMAIR, Hans.

Stadler, Franz von (worked first half nineteenth century) *German School.*

VECELLI, Tiziano. *Called* Titian (1477–1576)

LA VIÈRGE AUX ANGES.

Line engraving.

Le B. 1. H. 1. Ap. 1.

Star, Dirk van (worked 1520–1550) *Dutch School.*

[S. PIERRE MARCHANT SUR L'EAU] 1525. Des. 30.

Line engraving. From the von Liphart collection.

B. 4. Le B. 4. H. 4. N. 4. Dutuit 4.

[JÉSUS CHRIST TENTÉ PAR LE DÉMON] 1525. April II.

Line engraving. From the von Liphart collection.

B. 5. Le B. 5. H. 5. N. 5. Dutuit 5.

Steifensand, Xaver (1809–1876) *German School.*

SCHRADER, Julius Friedrich Antonio (1815–1900)

[L'EMPEREUR FRÉDÉRIC II. ET SON MÉDECIN PETRUS DE VINEIS]

Line engraving. Proof: Before all letters. Presentation inscription by engraver.

Le B. 26. Ap. 16. H. 5. Bry. ii: 530.

Steinla (Müller), Moritz (1791–1858) *German School.*

HOLBEIN, Hans, II (1497–1543)

[LA S. VIERGE AVEC L'ENFANT JÉSUS . . . DU BOURGMESTRE MEYER] 1841. With arms.

Line engraving: Third state.

Le B. 36. N. 28. H. 2. Ap. 5. Gray Coll. p. 356.

PAGHOLO DEL FATTORINO, Bartolommeo di. *Called* Fra Bartolommeo (1475–1517)

[LA MADONNA DELLA CATTEDRALE DI LUCCA] 1834. With arms.

Line engraving: Fourth state.

Le B. 41. N. 24. H. 4. Ap. 8.

[SAME]

Proof: Before all letters.

Steinla (Müller), Moritz—Continued.

SANZIO, Raffaello. *Called* Raphael (1483–1520)

JULIUS II. [1856]

Line engraving: Third state.

Le B. 12. H. 12. Ap. 28. Gray Coll. p. 356.

Stent, Peter (worked 1640–1662) *English School.*

RICHARD LATE PROTECTOR OF THE COMMONWEALTH OF ENGLAND SCOTLAND AND IRELAND. Sold by Peter Stent.

Line engraving.

Sternberg, Frank (1858–) *English School.*

GREUZE, Jean Baptiste (1725–1805)

[NAPOLEON BONAPARTE AS LIEUTENANT IN THE FIRST ARTILLERY OF LA FÈRE] 1892.

Mezzotint. Proof: Before all letters. Signed by engraver.

Stimmer, Tobias (1539–af.1583) *German School.*

[DIE HEILIGE JUNGFRAU MIT DEM KINDE]

Woodcut. From the Firmin-Didot collection.

Andres. 43. Le B. 44. H. 4.

Stock, Andries (ab. 1590–) *Flemish School.*

LEYDEN, Lucas van (1494–1533)

EFFIGIES LUCÆS DE LEYDA . . .

Line engraving: Second state.

Le B. 9. H. & R. 3. N. 6. Bry. ii: 536.

Stöber, Franz (1795–1858) *German School.*

ENDER, Johann Nepomuk (1793–1854)

APOLLO.

Line engraving.

Le B. 35. N. 22.

ENDER, Johann Nepomuk (1793–1854)

BACCHUS ZUG NACH INDIEN. TRIOMPHE DE BACCUS DANS LES INDES.

Line engraving.

Le B. 34. N. 21.

ENDER, Johann Nepomuk (1793–1854)

BELLEROPHON.

Line engraving.

Le B. 34. N. 21.

ENDER, Johann Nepomuk (1793–1854)

CHIONE.

Line engraving.

Le B. 34. N. 21.

ENDER, Johann Nepomuk (1793–1854)

DAPHNE.

Line engraving.

Le B. 34. N. 21.

LODER, Matthäus (1781–1828)

HERO & LEANDER.

Line engraving.

Le B. 34. N. 21.

LODER, Matthäus (1781–1828)

JUPITER. (Infant)

Line engraving.

Le B. 35. N. 22.

REDL, Josef (1774–1836)

PLUTO.

Line engraving.

Le B. 35. N. 22.

Stöber, Franz—Continued.

RUSS, Karl (1779–1843)

CRAGALEUS.

Line engraving.

Le B. 34. N. 21.

Stoop, Dirk (1610–1686) *Dutch School.*

[UN CHEVAL REFUSE D'ALLER À L'EAU]

Etching: Second state.

B. 2. Le B. 1–12. N. 2. H. 2. B. Suppl. 2. Dutuit 2.

[UN CHEVAL ATTACHÉ PAR LE LICOU]

Etching: Second state.

B. 9. Le B. 1–12. N. 9. H. 9. B. Suppl. 9. Dutuit 9.

[UN CHEVAL DEVANT UNE MANGEOIRE]

Etching: Second state.

B. 11. Le B. 1–12. N. 11. H. 11. B. Suppl. 11. Dutuit 11.

Storm van's Gravesande, Charles. *See* GRAVESANDE, Charles Storm van's.

Stow, James (ab. 1770–af. 1820) *English School.*

POND, Arthur (1705–1758)

ALEX. POPE. 1794.

Line engraving.

Strange, Robert (1721–1792) *English School.*

DYCK, Anthonie van (1599–1641)

CAROLO I^MO MAGNÆ BRITANNIÆ REGI, &c. JACOBUS HAMILTONIUS, MARCHIO . . . 1782.
Charles I. and the Duke of Hamilton.

Line engraving: Third state.

Le B. (S.) 45. Le B. 45. N. 2. H. 38. Gray Coll. p. 362. P. & B. iii: 573. Bry. ii: 540. Ap. 47.

Strange, Robert—Continued.

DYCK, Anthonie van (1599–1641)

CHARLES I ST KING OF GREAT BRITAIN &C. . . . 1770.

ℙ *Line engraving:* Fourth state.

Le B. (S.) 46. Le B. 46. N. 1. H. 39. Gray Coll. p. 363. P. & B. iii: 572. Bib. Nat. 9143 (147) Bry. ii: 540. Ap. 45.

DYCK, Anthonie van (1599–1641)

CHARLES PRINCE OF WALES, JAMES DUKE OF YORK, AND PRINCESS MARY; CHILDREN OF KING CHARLES THE 1 ST.

ℙ *Line engraving:* Second state.

Le B. (S.) 49. Le B. 49. N. 4. H. 41. Gray Coll. p. 363. P. & B. iii: 572. Bry. ii: 540. Ap. 46.

DYCK, Anthonie van (1599–1641)

[HENRIETTE-MARIE, REINE, ET SES ENFANTS] [1784]

ℙ *Line engraving:* Second state.

Le B. (S.) 48. Le B. 48. N. 3. H. 40. Gray Coll. p. 363. P. & B. iii: 573. Bry. ii: 540. Ap. 48. Bib. Nat. 21203 (47)

MAZZUOLA, Francesco. *Called* Il Parmigiano (1503–1540)

PARMIGIANI AMICA. 1774. Antea, the mistress of Parmigiano, with a child.

ℙ *Line engraving:* Second state.

Le B. (S.) 55. Le B. 63. N. 7. H. 45. Gray Coll. p. 363. P. & B. iii: 570. Bry. ii: 540. Ap, 43.

RENI, Guido (1575–1642)

[LA MORT DE CLÉOPÂTRE] AUSA & JACENTEM . . . 1753.

Line engraving: Third state.

Le B. (S.) 22. Le B. 22. N. 50. H. 19. P. & B. iii: 569. Bry. ii: 540. Ap. 33.

RENI, Guido (1575–1642)

[LA FORTUNE] [1778]

Line engraving: Second state. Proof: Before all letters.

Le B. (S.) 41. Le B. 41. H. 35. Gray Coll., p. 362. N. 39. P. & B. iii. 571. Bry. ii: 540. Ap. 29.

VECELLI, Tiziano. *Called* Titian (1477–1576)

VENUS ET ADONIS . . . 1779.

Line engraving: Second state.

Le B. (S.) 29. Le B. 29. N. 36. Gray Coll. p. 361. H. 26. P. & B. iii: 571. Bry. ii: 540. Ap. 22.

Stuerhelt, F. (worked ab. 1650–1660) *German School.*

CHAMPAIGNE, Philippe de (1602–1674)

EMINENTISSIMVS. IVLIVS. CARDINALIS. MAZARINIS. &C. Cardinal Mazarin.

℘ *Line engraving.* From the Firmin-Didot collection.

Le B. 11. N. 6. H. 1.

Sturt, John (1658–1730) *English School.*

ANONYMOUS.

IOHN BUNYAN MINISTER OF THE GOSPEL AT BEDFORD . . .

℘ *Line engraving.*

S. K. M. Cat. (Portraits) 26672. Bromley, p. 179.

Sutherland, Thomas (ab. 1785–) *English School.*

MARRYAT, Capt. Frederick, R. N. (1792–1848)

THE TOMB OF BONAPARTE. WHO WAS INTERR'D, AT HIS OWN REQUEST, UNDER SOME WILLOW TREES . . .

Aquatint.

Sutherland, Thomas. *See also* ALKEN, Henry, and SUTHERLAND, Thomas.

Suyderhoef, Jonas (1613 (1610?)–1686) *Dutch School.*

PHILIPPVS. I. DICTVS PVLCHER REX . . . P. SOUTMAN EFFIGIAUIT ET EXCUD. Philip I., King of Castile.

℘ *Etching and line engraving:* First? state.

Le B. 24. N. 57. Dutuit 63.

HENRICVS GOLTZIVS SCVLPTVRÆ ET PICTVRÆ . . . EER BOVEN GOLT.

℘ *Etching and line engraving:* Second state.

Le B. 37. N. 22. H. 13. Dutuit 30. Bib. Nat. 18567 (17)

Suyderhoef, Jonas—Continued.

DYCK, Anthonie van (1599–1641)

CAROLUS, MAGNÆ BRITANNIÆ, . . . REX SERENISSIMUS. P. SOUTMAN EFFIGIAVIT. Charles I.

Etching and line engraving: From the Firmin-Didot collection.

Le B. 12. N. 9. Dutuit 16. H & R. v: 378 (5) Brandes Coll. 1: 281. Bib. Nat. 9143 (148) Bry. ii: 545.

DYCK, Anthonie van (1599–1641)

HENRIETTA MARIA CAROLI VXOR . . . P. SOUTMAN EFFIGIAVIT ET EXCUD.

Etching and line engraving: First state. From the Firmin-Didot collection.

Le B. 13. N. 23. Dutuit 36. H. & R. v: 378 (6) Brandes Coll. i: 281. Bry. ii: 545. Bib. Nat. 21203 (48)

DYCK, Anthonie van (1599–1641)

FRANCISCUS DE MONCADA . . . P. SOUTMAN EFFIGIAUIT ET EXCUD.

Etching and line engraving: First state.

Le B. 60. N. 46. Dutuit 57. H. & R. v: 378 (7) Brandes Coll. i: 285. Bry. ii: 545.

LEYDEN, Lucas van (1494–1533)

MAXIMILIANUS, DEI GRATIA IMPERATOR SEMPER AUGUSTUS ARCHIDUX AUSTRIÆ, DUX BURGUNDIÆ ET BELGARUM PRINCEPS. P. SOUTMAN EFFIGIAUIT ET EXCUD.

Etching and line engraving: Second state.

Le B. 8. N. 44. Dutuit 53. H. & R. v: 378 (8) Brandes Coll. i: 356.

OSTADE, Adriaen Jansz van (1610–1685)

[LE BAL]

Line engraving: Second state.

Le B. 134. N. 105. Dutuit 128. H. 72. H. & R. v: 381 (17) Brandes Coll. ii: 179. Bry. ii: 545.

POT, Hendrik Gerritsz (ab. 1585–1657)

MARTINUS TROMPIUS H. F. . . .

Etching and line engraving: First state.

Le B. 96. N. 83. H. 43. Dutuit 90.

SOUTMAN, Pieter Claesz (1580–1657)

FERDINANDUS. III DEI GRATIA IMPERATOR SEMPER AUGUSTUS GERMANIÆ . . . P. SOUDTMAN EFFIGIAVIT ET EXCUD. Ferdinand III., Emperor of Germany.

Etching and line engraving: First state. From the Chevalier J. Camberlyn collection, 1845.

Le B. 7. N. 19. Dutuit 26. Brandes Coll. i: 513. Bib. Nat. 15545 (67)

Swaine, John (1775–1860) *English School.*

GAULTIER, Pierre (worked 1730–1762)

HENRY THE GREAT. IN THE ARMOUR WORN UPON HIS TRIUMPHAL RETURN TO PARIS AFTER SUBJECTING SEDAN IN 1606. LE SEPTRE DE MILICE. APRÈS L'HONNEUR DES MARTIAUX COMBATS . . . 1824.

Line engraving. After the print by Pierre Gaultier.

Sysang, Johann Christopher (1703–1754) *German School.*

ELISABETH PETROWNA KAÏSERIN VON RUSSLAND.

Line engraving.

Le B. 14. Bib. Nat. 14431 (31)

Tardieu, Nicolas Henri (1674–1749) *French School.*

WATTEAU, Jean Antoine (1684–1721)

[WATTEAU ET JULIENNE DANS UN PARC] ASSIS, AUPRÈS DE TOY . . .

Line engraving.

P. & B. 5, and ii: 504. Didot (Portraits) 2317. Bib. Nat. 23765 (2) D'Echérac 103. Rosenberg 95. Le B. 8. H. 17. N. 63.

Tardieu, Pierre Alexandre (1756–1844) *French School.*

DUMONT, François (1751–af. 1830)

[MARIE ANTOINETTE] [1815]

Line engraving. Proof: Before letters.

Le B. 22. Bér. xii: 73. H. 9. N. 8. P. & B. 18. Ap. 17. Bry. ii: 552

Tardieu, Pierre Alexandre—Continued.

DUPLESSIS, Joseph Sifrède (1725–1802)

[BENJAMIN FRANKLIN]

℘ *Line engraving.* Proof: Before letters.

Le B. 23. Bib. Nat. 16598 (59)

GÉRARD, Baron François Pascal Simon (1770–1837)

LE MARÉCHAL NEY DUC D'ELCHINGEN . . . 1814.

℘ *Line engraving.*

Le B. 38. N. 21. Ap. 21. Bry. ii: 552.

Tardieu, Pierre Alexandre (1756–1844), **Malbeste,** Georges (1754–1843) and **Dupréel** Jean Baptiste Michel (worked ab. 1790–1820) *French School.*

ISABEY, Jean Baptiste (1767–1855) and PERCIER, Charles (1764–1838)

L'EMPEREUR EN GRAND COSTUME. 1808.

℘ *Line engraving and etching.*

Le B. 20. Bér. xii: 73, and viii: 154 (8) H. 8. Ap. 19. Bry. ii: 552.

Tassaert, Jean Joseph François (1765–1812 (1835?)) *French School.*

APPIANI, Andrea (1754–1817)

BUONAPARTE NOMMÉ GÉNÉRAL EN CHEF DE L'ARMÉE D'ITALIE . . . 1798. Drawn by Philippe Auguste Hennequin (1763–1833), after the portrait by Appiani.

℘ *Stipple engraving.*

Le B. 5. N. 4. P. & B. iii: 590. Bér. xii: 75.

APPIANI, Andrea (1754–1817)

BONAPARTE, PREMIER CONSUL. The portrait appears to be based upon the portrait by Appiani.

℘ *Stipple engraving.*

P. & B. iii: 590. Bér. xii: 75.

HAUER, Jean Jacques (1751–1829)

MARIE ANNE CHARLOTTE CORDAY . . . CI DEVANT D'ARMANS . . . Underneath a vignette of the assassination of Marat.

℘ *Stipple engraving:* Second state.

Le B. 4. Bér. xii: 75. Didot (Portraits) 2321. P. & B. iii: 590. Bib. Nat. 10650(61)

Tassaert, Pierre (Philippe?) Joseph (1736–1803) *English School.*

RUBENS, Petrus Paulus (1577–1640)

[LES ENFANTS DE RUBENS À LA PROMENADE] 1768.

P *Mezzotint.* Proof: Before letters.

Le B. 11. N. 3. H. 7. S. 2. Bry. ii: 553.

Teichel, Albert (1815(22?)–1873) *German School.*

SCHADOW, Johann Gottfried (1764–1850)

[FRÉDÉRIC LE GRAND]

P *Line engraving.* Proof: Before letters.

Le B. 21.

VINCI, Leonardo da (1452–1519)

MONNA LISA.

Line engraving: Second state.

Le B. 15. H. 6. Ap. 22.

Teniers, David, II (1610–1690) *Flemish School.*

[FÊTE FLAMANDE DANS LA COUR D'UNE MAISON]

Etching: Third state.

Le B. 1. N. 1. H. 9. Dutuit 1.

[S. ANTOINE ENTOURÉ DE DÉMONS]

Etching: Second state. From the Artaria collection.

Le B. 12. H. 1. Dutuit 11. N. 11. H & R. v: 324 (5)

[INTÉRIEUR DE CUISINE]

Etching: Second state.

Le B. 15. H. 8. Dutuit 14. N. 14. Brandes Coll. i: 540.

[LA VUE]

Etching: Second state. One of the set of the "Five Senses." From the Artaria collection.

Le B. 16. N. 15. H. 4. Dutuit 15.

Teniers, David, II—Continued.

[DEUX FUMEURS DEBOUT ET TROIS PAYSANS ASSIS À TABLE, DONT DEUX JOUENT AUX CARTES]

Etching: Second State.

Le B. 21. H. 10. Dutuit 20. N. 20.

[LES TIREURS AU BLANC]

Etching: First state. From the collection of Carl Schloesser, 1880.

Le B. 31. Dutuit 37. N. 37.

Teyssonnières, Pierre Salvy Frédéric (1834–) *French School.*

[LE CALVADOS—PÊCHEUSES DE MOULES] 1884.

Etching. Remarque proof on Japan paper. Signed by etcher.

Bér. xii: 108.

ANONYMOUS.

[MARIE STUART]

Etching. Remarque proof on Japan paper. Signed by etcher.

Bér. xii : 109.

Thévenin, Jean Charles Bienvenu Gaspard (1819–1869) *French School.*

DYCK, Anthonie van (1599–1641)

[LES ENFANTS DE CHARLES IER] [1863]

Line engraving. Proof: Before all letters.

Le B. 2. Ap. 6. H. 8. Bér. xi: 111. Bry. ii: 564.

Thomas (Thomas van Yperen), Jan (1617–1673) *Flemish School.*

RUBENS, Petrus Paulus (1577–1640)

[PASTORALE. BERGER ET BERGÈRE SE TENANT PAR LA MAIN]

Etching: First address.

Le B. 4. N. 4. H. & R. 3. H. 1. Brandes Coll. i: 473. Dutuit vi: 171 (60) Bry. ii: 565.

Thomassin, Henri Simon (1687–1741) *French School.*

RIGAUD-Y-ROS, Hyacinthe François H. M. P.-le-M. A. J. (1659–1743) and AUTREAU, Louis (ab. 1692–1760)

ANDRÉ HERCULES, CARDINAL DE FLEURY . . . QUEM FRUSTRA QUÆSIVIT . . . The portrait of Cardinal Fleury, supported by Diogenes, who has finally found an honest man.

ℙ *Line engraving.*

Le B. 9. N. 8. P. & B. iii: 593. H. & R. 5. H. 8. Bry. ii: 566. Bib. Nat. 16032 (35)

Thompson, D. George (worked middle nineteenth century) *English School.*

DOYLE, James E. (nineteenth century (?))

A LITERARY PARTY AT SIR JOSHUA REYNOLDS'S. 1851.

Line engraving.

Tissot, Jacques Joseph (1836–1902) *French School.*

[LA SŒUR AINÉE] 1881.

Etching. Proof: Before all letters. Signed by etcher.

Bér. 44.

Tomkins, Peltro William (1760–1840) *English School.*

BONAPARTE. Drawn from the life in Italy. 1797.

ℙ *Stipple engraving.*

Tompson, Richard, Excudit (–1693) *English School.*

HAUCKER, Thomas (ab. 1640–ab. 1723)

TITUS OATES D. D. ANAGRAMA. TESTIS OUAT.

ℙ *Mezzotint.*

Le B. 27. S. 32. S. K. M. Cat. (Portraits) 24088. Redgr. p. 194.

Toschi, Paolo (1788–1854) *Italian School.*

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

[JEUNES GARÇONS AVEC UN MASCARON]

Line engraving. Proof: Before all letters. From the E. O. collection.

Le B. 38. H. 11 (5) Ap. p. 433. Bér. xii: 137. N. 21. Bry. ii: 581.

ROLAND, Philippe Laurent (1746–1816)

L'EMPEREUR NAPOLÉON.

℔ *Line engraving.*

Bér. xii: 137.

SANZIO, Raffaello. *Called* Raphael (1483–1520).

[MADONNA DELLA TENDA] [1832]

Line engraving. Proof: Before all letters.

Le B. 22. H. 2. Ap. 2. N. 13. Bry. ii: 581.

Toschi, Paolo. *See also* LONGHI, Giuseppe.

Toschi, Paolo (1788–1854), **Costa**, Annibale (ab. 1815–) and **Margotti**, L. (worked first half nineteenth century) *Italian School.*

MAZZUOLA, Francesco. *Called* Il Parmigiano (1503–1540)

[ST. GEORGE]

Line engraving. Proof: Before letters. From the E. O. collection.

Le B. 40. H. 8. Ap. p. 433. Bér. xii: 137. N. 21. Bry. ii: 581.

Toschi, Paolo (1788–1854) and **Dalcò**, Antonio (ab. 1810–) *Italian School.*

ALLEGRI, Antonio. *Called* Correggio (1494–1534)

CAMERA DI S. PAOLO. Nº 9. TAV. XVI.

Line engraving: Third state.

Le B. 40. Ap. p. 433. Bér. xii: 137. N. 21 (5). Bry. ii: 581.

Toschi, Paolo (1788–1854), **Silvani**, Gaetano (1798–1879) and **Raimondi**, Carlo (1809–1883) *Italian School.*

MAZZUOLA, Francesco. *Called* Il Parmigiano (1503–1540)

[SS. LUCIA AND APPOLLONIA]

Line engraving: Second state. Proof: Before letters. Signed by Toschi.

Le B. 40. H. 9. Ap. p. 433. Bér. xii: 137. N. 21 (1) Bry. ii: 581.

Townley, Charles (1746–ab. 1800) *English School.*

CUNNINGHAM, Edward Francis. *Called* Calze (ab. 1742–1795)

CATHARINE. II. IMPERATRICE DE RUSSIE.

Mezzotint.

Le B. 39. H. 4. N. 2.

CUNNINGHAM, Edward Francis. *Called* Calze (ab. 1742–1795)

FREDERIC HENRI LOUIS PRINCE DE PRUSSE [ET] LE CAPITAINE DE TAUENTZIEN. 1787.

Mezzotint.

CUNNINGHAM, Edward Francis. *Called* Calze (ab. 1742–1795)

FRIEDRICH WILHELM II. KÖNIG VON PREUSSEN.

Mezzotint.

Le B. 29. H. 3. N. 1. Bib. Nat. 16651(51)

CUNNINGHAM, Edward Francis. *Called* Calze (ab. 1742–1795)

WICHARD JOACHIM HEINRICH VON MOELLENDORF . . . 1786. With arms.

Mezzotint.

Le B. 24. N. 10.

OPIE, John (1761–1807)

DR. SAMUEL JOHNSON. 1786.

Mezzotint: Second state.

Le B. 17. N. 24. H. 9. S. 11.

OPIE, John (1761–1807)

THIS PORTRAIT OF SAMUEL JOHNSON . . . 1792.

Mezzotint: Third state.

Le B. 17. S. 11.

Townley, Charles—Continued.

REYNOLDS, Sir Joshua (1723–1792)

SIR JOSHUA REYNOLDS. . . .

¶ *Mezzotint.*

Le B. 37. N. 21. H. 13. S. 24. Bry. ii: 582.

RYN, Rembrandt Harmensz van (1606–1669)

REMBRANDT. . . . 1778.

¶ *Mezzotint:* Second state.

Le B. 35. N. 14. H. 5. S. 22. Bry. ii: 582.

VINCI, Leonardo da (1452–1519)

LEONARDO DA VINCI. 1777.

¶ *Mezzotint:* Second state.

Le B. 47. N. 16 S. 5. Bry. ii: 582.

Travalloni, Luigi (–1884) *Italian School.*

RENI, Guido (1575–1642)

[DIE VERKÜNDIGUNG MARIÆ] 1843.

Line engraving: Third state. Proof: Before letters.

Ap. 1. Le B. 1. H. 1.

Trevillian, William (worked 1650) *English School.*

WALKER, Robert (–1658?)

OLIVERUS DOMINUS CROMWELLIUS . CLAUD: LIB: DE LAUD STIL . . .

¶ *Line engraving. See* engravings by Gaywood and Lombard, from which this print varies.

N. xix: 81.

Trossin, Robert (1820–1896) *German School.*

[ALEXANDER VON HUMBOLDT]

℔ *Line engraving.* Proof: Before all letters.

Le B. 14. H. 8. Ap. 14. Bib. Nat. 22572(37)

LESSING, Karl Friedrich (1808–1880)

EIN BETENDER MÖNCH AM SARGE KAISER HEINRICHS IV. 1866.

Line engraving: Third state.

Le B. 4. H. 3. Ap. 4.

Turner, Charles (1773–1857) *English School.*

M. FARADAY. 1839.

℔ *Mezzotint.*

S. K. M. Cat. (Portraits) 22851.

EASTLAKE, Sir Charles Lock (1793–1865)

NAPOLEON BONAPARTE AS HE PRESENTED HIMSELF AT THE GANGWAY OF HIS MAJESTY'S SHIP BELLEROPHON, IN PLYMOUTH SOUND, IN THE MONTH OF AUGUST 1815 . . . 1816.

℔ *Mezzotint.*

HALL, John J. (exhibited 1791–1827)

MR. KEAN IN RICHARD THE THIRD . . . "WELL, AS YOU GUESS?" . . . 1814.

℔ *Mezzotint.*

Le B. 52. N. 33. S. K. M. Cat. (Portraits) 26697.

LAWRENCE, Sir Thomas (1769–1830)

CHARLES THE TENTH, KING OF FRANCE. 1829.

℔ *Mezzotint.*

Le B. 19. N. 6. Bry. ii: 591. Bib. Nat. 9158(369)

LAWRENCE, Sir Thomas (1769–1830)

ROBERT PEEL. 1836.

℔ *Mezzotint.*

MASQUERIER, John James (1778–1855)

[NAPOLEON REVIEWING THE CONSULAR GUARDS IN THE COURT OF THE TUILERIES]

Mezzotint. Title partially cut.

Turner, Charles—Continued.

MASQUERIER, John James (1778–1855)

NAPOLEONE BUONAPARTE, FIRST CONSUL OF FRANCE . . . 1801.

Mezzotint.

OLIVER, Isaac (ab. 1556–1617)

HER SACRED MAJESTY QUEEN ELIZABETH, IN THE SUPERB DRESS, IN WHICH SHE WENT TO ST PAUL'S, TO RETURN THANKS FOR THE DEFEAT OF THE SPANISH ARMADA.

Mezzotint. After drawing by Isaac Oliver from the print by Crispin de Passe.

S. K. M. Cat. (Portraits) 22503. Bib. Nat. 14417(106)

PHILLIPS, Thomas (1770–1845)

NAPOLEON BUONAPARTE FIRST CONSUL.

Mezzotint.

ANONYMOUS.

MARY. QUEEN OF SCOTS. From the original painting of the same size in the Bodleian Library at Oxford. 1813.

Mezzotint.

Turner, Charles. *See also* TURNER, Joseph Mallord William, and TURNER Charles.

Turner, Joseph Mallord William (1775–1851) and **Turner**, Charles (1773–1857) *English School.*

[BRIDGE IN THE MIDDLE DISTANCE] E. P. 1808.

Etching, mezzotint, and aquatint: Third state. Drawn and etched by J. M. W. Turner; engraved in mezzotint and aquatint by Charles Turner.

Rl. 13.

Turner, Joseph Mallord William (1775–1851) and **Lewis**, Frederick Christian (1779–1856) *English School.*

[BRIDGE AND GOATS] E. P. 1812.

Etching, mezzotint, and aquatint: Fourth state. Drawn and etched by J. M. W. Turner; engraved in aquatint and mezzotint by Frederick Christian Lewis.

Rl. 43.

U

Uden, Lucas van (1595–1672) *Flemish School.*

[PAYSAGE AVEC LE TOIT ET LE CLOCHER D'UNE ÉGLISE]

Etching: Second state.

B. 11. Dutuit 11. N. 11. B. suppl.: 228 (11).

Unger, William (1837–) *German School.*

BEGAS, Oskar (1828–1883)

FRIEDRICH DER GROSSE IN DER SCHLOSSKAPELLE ZU CHARLOTENBURG.

Etching.

Le B. 22. H. suppl. 6.

CHASE, William Merritt (1849–)

[PORTRAIT OF FRANK DUVENECK] 1876.

Etching. Proof: Before all letters.

RYN, Rembrandt Harmensz van (1606–1669)

[A YOUNG GIRL IN A BROAD-BRIMMED CAP, HER HANDS ON A WINDOW-SILL]

Etching. Proof: Before all letters.

Bode: iv: 299 Vosmaer ii: 62.

Urlaub, Georg von (1845–) *German School.*

[LANDSKNECHT]

Etching.

V

Vaillant, Wallerant (1623–1677) *Dutch School.*

W. VAILLANT.

Mezzotint: Third state.

Le B. 9. H. 8. H. & R. 1. J. iii: 154. N. 8. Bry. ii: 603.

[UN JEUNE HOMME DEVANT LA STATUE DE L'AMOUR. (ANDRÉ VAILLANT?)]

Mezzotint.

Le B. 21. H. 15. N. 92. Bry. ii: 603. J. iii: 154. H. & R. 11.

PRINS ROBBERT, VINDER VAN DE SWARTE PRENT KONST.

Mezzotint: Second state.

Le B. 51. J. iii: 154. N. 19. Bry. ii: 603.

DYCK, Anthonie van (1599–1641)

[JEUNE HOMME AVEC UN MANTEAU]

Mezzotint: First state.

Le B. 71. N. 44.

HOLBEIN, Hans, II (1497–1543)

ERASMUS ROTTERD^MS.

Mezzotint: Third state.

Le B. 33. H. 23. N. 32. Bry. ii: 603. Bib. Nat. 14641 (111)

Valck, Gerard (ab. 1626–1720?) *Dutch School.*

LELY, Sir Peter (1618–1680)

ORTANCE MANCHINI DUCHESSE OF MAZARIN &C. 1678.

Line engraving: Second state.

Le B. 17. H. 2. H. & R. 1. N. 8. Bry. ii: 603.

Vallet, Guillaume (1632–1704) *French School.*

LE PAPE ALEXANDRE VIII . . .

Line engraving.

Bib.Nat. 643 (35)

Vallot, Philippe Joseph Augustin (1796–1870) *French School.*

GROS, Baron Antoine Jean (1771–1835)

[LA BATAILLE D'EYLAU] [1833]

Etching and line engraving. Proof: Before letters. Unfinished. With dedication inscription by engraver.

Le B. 4. Bér. xii: 172. N. 5. H. 3. Ap. 4. Bry. ii: 608.

GROS, Baron Antoine Jean (1771–1835)

[LA BATAILLE DES PYRAMIDES] [1839]

Line engraving. Proof: Before letters.

Le B. 3. Bér. xii: 172. N. 4. H. 2. Ap. 3. Bry. ii: 608.

GROS, Baron Antoine Jean (1771–1835)

[ENTREVUE DE NAPOLÉON ET DE FRANÇOIS II APRÈS LA BATAILLE D'AUSTERLITZ . . .]

Line engraving. Proof: Before all letters.

Chal. du Louvre 970.

Vallot, Philippe Joseph Augustin. *See also* LAUGIER, JEAN NICOLAS and VALLOT, Philippe Joseph Augustin.

Vangelisti, Vincenzo (ab. 1740 (1744)–1798) *Italian School.*

BALANCE DE FRÉDÉRIC (LE GRAND) 1780. UN GENTILHOMME DES ENVIRONS DE CUSTRIN . . .

Line engraving.

Le B. 24. N. 23. H. & R. 9.

CALLET, Antoine François (1741–1823)

CHARLES GRAVIER COMTE DE VERGENNES . . . With arms.

Line engraving: Second state.

Le B. 10. P. & B. 11. N. 7. H. 9. Didot (Portraits) 2370. H. & R. 4.

Van Schuppen, Pierre Louis (1623(1627)–1702) *French School.*

KLÖCKER VON EHRENSTRAHL, David (1629–1698)

HEDWIGIS ELEONORA SUECORUM GOTHORUM ET VANDALORUM REGINA, &c. 1667. Hedwiga Eleonora, Queen of Sweden.

Line engraving.

Le B. 115. N. 12. Bib. Nat. 20892(7)

LEBRUN, Charles (1619–1690)

[LOUIS XIV., ROI, EN CUIRASSE] 1666. With arms.

Line engraving: First state.

Le B. 43. N. 2. Didot (Portraits) 2207.

FÉBURE, Claude le (1632–1675)

[FRANÇOIS MICHEL LE TELLIER, MARQUIS DE LOUVOIS] 1666. With arms.

Line engraving.

Le B. 79. Didot (Portraits) 2234. Bry. ii: 479. H. & R. 16.

MIGNARD, Pierre (1612–1695)

[DUC DE MAZARIN, CARDINAL] OCVLOS HÆC SYDERA SVPPLE=NT . . . 1661. With arms.

Line engraving.

Le B. 86. H. 34. N. 17. H. & R. 20. Didot (Portraits) 2242. Bry. ii: 479.

NOCRET, Jean (1617–1672)

[PHILIPPE DE FRANCE, DUC D'ORLÉANS, MONSIEUR, FRÈRE UNIQUE DU ROI] 1660. With arms.

Line engraving.

Le B. 48. Didot (Portraits) 2211.

Velde, Adriaen van de (1635(1636)–1672) *Dutch School.*

[LA VACHE ET LES DEUX MOUTONS AU PIED D'UN ARBRE] 1670.

Etching.

B. 11. Dutuit 11. Le B. 11. H. 2. N. 11.

[LA BREBIS] 1670.

Etching. From the Esdaile collection.

B. 14. Dutuit 14. Le B. 14. H. 5. N. 14.

Velde, Jan van de, II (ab. 1598–af. 1679) *Dutch School.*

[LES JOUEURS DE TRICTRAC] VERKEERDEN YVER. HOE LICHT VERKEERMEN . . .

Line engraving: Second state.

F. & K. 112. Le B. 145. H. 16. J. iii: 163. N. 35. H. & R. 8.

[OLIVER CROMWELL] P. R. O. C.

Aquatint. First state.

F. & K. p. 191. J. iii: 162. H. & R. 11. N. 1. Bib. Nat. 11245(89)

Vermeulen, Cornelis (ab. 1644–1702 (1710?)) *Flemish School.*

DYCK, Anthonie van (1599–1641)

MARIA LUISSA DE TASSIS.

Line engraving: Second state.

Le B. 64. H. 19. H. & R. 21. J. iii: 164. N. 19. Bry. ii: 658. Didot (Portraits) 2401.

WERFF, Adriaen van der (1659–1722)

ELISABETH. D'UN PERE FURIEUX . . .

Line engraving.

Le B. 3. H. & R. 1. J. iii: 164. N. 9. Bib. Nat. 14417(107)

WERFF, Adriaen van der (1659–1722)

CATHERINE HOWARD. MA BEAUTÉ M'ÉLEVA BIEN HAUT . . .

Line engraving.

Le B. 7. H. & R. 3. J. iii: 164. N. 13. Bry. ii: 658.

Vertue, George (1684–1756) *English School.*

FRANCIS BEAVMONT. ESQ. . . . IUDICIS ARGUTUM . . 1729. With arms.

Line engraving.

Ver. Cat. p. 219. Le B. 54. N. 45 (7) Bib. Nat. 3551(8) S. K. M. Cat. (Portraits) 21808.

G. CHAUCER. AL YOGH HIS LYFE . . . With arms.

Line engraving.

Ver. Cat. p. 218. Le B. 49. N. 45 (2)

Vertue, George—Continued.

JOANNES FLETCHER EPISCOPI LOND. FILI^S 1729. LUSIT AMABILITER . . . With arms.

Line engraving.

Ver. Cat. p. 219. Le B. 59. N. 45 (12) Bib. Nat. 16017(4) S. K. M. Cat. (Portraits) 27865.6.

JOANNES GOWER . . . ANGLORUM POETA CELEBERRIMUS . . 1727 . . .

Line engraving. Title-page to the set of twelve poets. With the Oxford arms.

Ver. Cat. p. 218. Le B. 48. N. 45 (1) S. K. M. Cat. (Portraits) 27865.1.

IOANNES MILTON . . . THREE POETS IN THREE DISTANT AGES . . . 1725. With arms.

Line engraving. No. 9 in set of twelve poets.

Ver. Cat. p. 219. Le B. 52. N. 45 (5) S. K. M. Cat. (Portraits) 27865.4.

[E]DMUND SPENCER . ANGLICA TE VIVO . . . 1727.

Line engraving.

Ver. Cat. p. 218. Le B. 53. N. 45 (6)

BURBAGE, Richard (?) (1567?–1619)

WILLIAM SHAKESPEARE . SHAKESPEARE! SUCH THOUGHTS . . 1719. With arms.

Line engraving.

Ver. Cat. p. 218. Le B. 50. Nat. Por. Gal., p. 396–7. N. 45 (3) S. K. M. Cat. (Portraits) 27865.3.

DYCK, Anthonie van (1599–1641)

THE RIGHT HONOURABLE S^R THOMAS WENTWORTH BAR^T EARL OF STRAFFORDE . . And S^R PHILIP MAINWARING SECRETARY OF STATE . . . 1739.

Line engraving.

Ver. Cat. p. 209. S. K. M. Cat. (Portraits) 24677.

HONTHORST, Gerard van (1590–1656)

BENJAMINUS JOHNSON . . . FRONTI NULLA FIDES . . 1730.

Line engraving.

Ver. Cat. p. 219. Le B. 51. H. 9. N. 45 (4) S. K. M. Cat. (Portraits) 27865.2.

KNELLER, Sir Godfrey (1646–1723)

JOHN DRYDEN, WHOSE TUNEFULL MUSE . 1730. With arms.

Line engraving.

Ver. Cat. p. 219. Le B. 57. N. 45 (10) S. K. M. Cat. (Portraits) 27865.5.

KNELLER, Sir Godfrey (1646–1723)

EDMOND WALLER ESQ. ALL BUT THE NYMPH . . . 1727. With arms.

Line engraving.

Ver. Cat. p. 219. Le B. 58. N. 45 (11) S. K. M. Cat. (Portraits) 27107.

Vertue, George—Continued.

LELY, Sir Peter (1618–1680)

ABRAHAMVS COWLEIUS ANGLORUM PINDARUS . . . PINDARICI FONTIS . . .

Line engraving.

Ver. Cat. p. 219. Le B. 55. N. 45 (8)

RICHARDSON, Jonathan, II (1694–1771)

THE HONORABLE MATTHEW PRIOR, ESQ. HER LATE MOST SACRED MAJESTY'S PLENIPOTENTIARY TO LOUIS THE XIV. KING OF FRANCE . . . [1719]

Line engraving.

Suth. ii: 43, where it is attributed to Alexis Simon Belle (1674–1734) Bromley, p. 236. Ames, p. 128 (29)

RICHARDSON, Jonathan, II (1694–1771)

[MATTHEW PRIOR] [1710]

Line engraving.

Ames, p. 128 (29) Bromley, p. 236. S. K. M. Cat. (Portraits) 26708. Nat. Por. Gal., p. 366.

SOEST (Zoust), Gerard (ab. 1637–1680)

PRÆCELLENTISSIMI VATIS, SAMUELIS BUTLER. CALIDUS EXCUSSO POPULUM . . .

Line engraving.

Ver. Cat. p. 219. Le B. 56. N. 45 (9) S. K. M. Cat. (Portraits) 21807.

ANONYMOUS.

MARIA SCOTORV[M] REGIN[A] ET FRANCIÆ DOTARIA. NEMO ME IMPVNE . . . 1735. With arms. Mary, Queen of Scots.

Line engraving. From the collection of Prince Labanoff de Rostoff.

Le B. 16. H. 2. N. 5. S. K. M. Cat. (Portraits) 29717.7.

Verzwyvel (Ver Swyvel), Michel Karel Antoon (1819–1868) *Flemish School.*

KEYSER (Keijser), Nicaise de (1813–1887)

[PORTRAIT OF A LADY] 1857.

Line engraving. Proof: Before letters.

Vicentino, Giuseppe Niccolò. *Called* Rospigliani (ab. 1510–af. 1540) *Italian School.*

MAZZUOLA, Francesco. *Called* Il Parmigiano (1503–1540)

[L'ADORATION DES MAGES]

Chiaroscuro from three blocks: First and second states.

B. xii: 29 (2) Le B. 1. N. 1. Nag. Mon. ii: 847 (1) Br. ii: 108 (851–1) H. 1.

Vigneron, Vigna (worked early nineteenth century) *French School.*

JANINET, Jean François (1752–1813)

MARIE-ANTTE D'AUTRICHE, REINE DE FRANCE ET DE NAVARRE.

Colored aquatint.

Vinkeles, Reinier (1741–1816) *Dutch School.*

MEYS, Ferdinand de (worked second half eighteenth century)

CATHARINA DE II. ALEXIEFFNA, KEIZERINNE ALLER RUSSEN. 1798.

Line engraving.

Bib. Nat. 8687 (116)

Vinkeles, Reinier. *See also* MEER, Noach van der, and VINKELES, Reinier.

Vion, Henri (1854–1891) *French School.*

MEISSONIER, Jean Louis Ernest (1815–1891)

[LES AMATEURS] [1882]

Etching. Proof: Before all letters. Signed by etcher.

Bér. xii: 249.

Visscher, Cornelis (1629?–1662) *Dutch School.*

[LE GROS CHAT]

Line engraving: Third state. From the E. F. Oppermann collection.

Dutuit 46. Le B. 147. H. 32. N. 179. Bry. ii: 675. H. & R. v: 403 (14)

Visscher, Cornelis—Continued.

ALEXANDER VII. PONT. OPT. MAX. JUSTITIA ET VERITATE. NUNQUAM HOC . With arms. Pope Alexander VII.

Line engraving: Third state.

Dutuit 86. Le B. 1. H. & R. v: 400 (17) N. 19. H. 1. Bib. Nat. 642 (83)

GELLIUS DE BOVMA ECCLESIASTES ZUTPHANIENSIS . . . ORA VIRI VULTUMQ VIDES . . . LEEV' LANG . . . [1656]

Line engraving: Second state.

Dutuit 89. Le B. 9. H. 4. N. 4. H. & R. v: 399 (4) Bib. Nat. 5955. Gray Coll. p. 389. Bry. ii: 674

IOANNES CALVINUS . . . CALVINUM ASSIDUÉ . . .

Line engraving. Cornelis Visscher, Publisher.

Bib. Nat. 7811 (92)

LIEVEN VAN COPPENOL. DIT'S COPPENOL WIE KENT DEN NAEM NIET? . [1658]

Line engraving: Fourth state.

Dutuit 93. Le B. 14. H. 5. H. & R. v: 400 (18) N. 22. Bib. Nat. 10597 (4)

[SAME]

Line engraving: Proof: Before all letters.

[TÊTE DE VIEILLE FEMME] Known as the "Mother of Visscher."

Etching: Second state.

Dutuit 129. H. 21. H. & R. v: 401 (21) N. 26.

LOTTO, Lorenzo (wrongly attributed to Correggio) (ab. 1480–ab. 1555 or 1556)

[ANDREA ODONI]

Line engraving. Proof: Before letters.

Dutuit 52. Le B. 28. H. 10. N. 155.

OSTADE, Adriaen Jansz van (1610–1685)

[INTÉRIEUR DE TABAGIE] Also called Le Patineur.

Line engraving: Second state. From the Esdaile and Hibbert collections.

Dutuit 79. Le B. 158. H. & R. v: 406 (8) Gray Coll. p. 388. N. 148. Bry. ii: 675.

OSTADE, Adriaen Jansz van (1610–1685)

[LES MUSICIENS AMBULANTS]

Line engraving: Second state.

Dutuit 80. Le B. 156. H. 40. H. & R. v: 406 (6) N. 145. Bry. ii: 675. Gray Coll. p. 387.

Visscher, Cornelis—Continued.

STEVAERTS, Anthonie Palamedesz (ab. 1601–1673)

ROBERTUS IUNIUS . . . ARCTATUR SPATIO MAGNUS . . . ORA ET LABORA. 1654.

Line engraving: Second state.

Dutuit 100. Le B. 22. H. & R. v: 401 (23) N. 34. Bib. Nat. 23799 (5)

VECELLI, Tiziano. *Called* Titian (1477–1576)

[LA SAINTE VIERGE ET L'ENFANT JÉSUS]

Line engraving: First state. Before all letters.

Dutuit 4. Le B. 96. H. 25. H. & R. v: 405 (8) Gray Coll. 386. N. 108.

Visscher, Cornelis. *See also* RUBENS, Petrus Paulus.

Visscher, Jan (de) (1636–af. 1691) *Dutch School.*

NOORDT, Jan van (worked middle seventeenth century)

PETRUS PROËLIUS ECCLESIATES AMSTELÆDAMENSIS. JAM SATIS IN TENEBRIS LATUIT . . .

Line engraving: Second state.

Wes. (V.) 12. Le B. 12. H. 6. H. & R. 2.

[SAME]

Line engraving: First state.

Visscher, Nicolaes (Claes) Jansz (1587–1679) *Dutch School.*

EFFIGIES D. WILHELMI LAVDI ARCHIESPISCOPI CANTAVARIENSIS TOTIUS ANGLIÆ PRIMATIS. [C. Visscher ext. 1645] Archbishop Laud.

Line engraving.

H. & R. v: 417. Brandes Coll. i: 559.

Viviani, Antonio (1797–1854) *Italian School.*

["LA MADRE VERGINE E PARECCHI SANTI"] [1847] With arms.

Line engraving: First state.

Le B. 10. H. 2. Ap. 6. Gray Coll. p. 393. N. 4.

Völlinger, Joseph (1791–1846) *German School.*

VERNET Emile Jean Horace (1789–1863)

[DIE APOTHEOSE NAPOLEON'S]

Lithograph.

N. 9.

Voerst, Robert van (1596?–1636) *English School.*

DYCK Anthonie van (1599–1641)

D. KENELMVS DIGBI EQVES. IMPAVIDVM FERIENT.

Line engraving: Second state.

Dutuit iv: 219 75 Le B. 10. H. 7. J. iii: 186. Bry. ii: 679. N. 5. Bib. Nat. 12799 7)

DYCK Anthonie van (1599–1641)

CELEBERRIMVS VIR INIGO IONES PRÆFECTVS ARCHITECTVRÆ MAGNÆ BRITTANIÆ REGIS ETC.

Line engraving: Third state.

Dutuit iv: 220 79 Le B. 11. H. 1. J. iii: 195. Bry. ii: 679. N. 9. Bib. Nat. 23559 (6)

Volkmar, Charles (1841–) *American School.*

[THE HERD]

Etching. Proof: Before all letters. Signed by etcher.

Vorsterman, Lucas, I (1595–af. 1675?) *Flemish School.*

BRUEGHEL, Pieter, I (ab. 1525–1569)

[RIXE DE PAYSANS] TITYRUS ET STERILI QUONDAM . . .

Line engraving.

Hym. 129. Le B. 144. J. iii: 194. N. 18. H. 25.

DYCK Anthonie van (1599–1641)

S. MARIA. MAGDALENA.

Line engraving.

Hym. 48. Le B. 129.

Vorsterman, Lucas, I.—Continued.

DYCK, Anthonie van (1599–1641)

IACOBVS CALLOT . . .

℘ *Line engraving:* Fourth state.

Hym. 111. Le B. 56. H. & R. v: 273 (4) J. iii: 195. N. 50. Bib. Nat. 7789(24) Bry. ii: 683. Dutuit iv: 222 (83)

DYCK, Anthonie van (1599–1641)

CHARLES ROY DE LA GRANDE BRETAGNE, DE FRANCE, HIBERNIE &C. L'IMAGE DE CE GRAND ROY . . CHARLES I., OF ENGLAND.

℘ *Line engraving:* Second state. From the Königliche Museen.

Hym. 147. Le B. 4. H. 29. H. & R. v: 274 (24) J. iii: 195. N. 13. Bry. ii: 683.

DYCK, Anthonie van (1599–1641)

ANTONIVS CORNELISSEN . . .

℘ *Line engraving:* Fourth state.

Hym. 153. Le B. 58. Brandes Coll. i: 563. N. 52. Bib. Nat. 10721. Dutuit iv: 170 (17)

ELSHEIMER, Adam (1578–1620)

[LE JEUNE TOBIE CONDUIT PAR L'ANGE] [1659]

Line engraving. Copy in reverse of a portion of the engraving by Goudt with slight variations. Cut close.

Hym. 3. Le B. 85. H. 4. Dutuit iv: 521 (2) Andres. v: 16 (note)

HOLBEIN, Hans, II (1497–1543)

DESIDERIVS ERASMVS ROTTERODAMVS. QVI PATRIÆ CVMEN . . .

℘ *Line engraving.*

Hym. 159. Le B. 15. Bry. ii: 683. H. 35. Bib. Nat. 14641(112)

LIVENSZ, Jan (1607–1674)

PRENOBILI AC GENEROSO DOMINO D^NO^ HIERONYMO DE BRAN CÆSARIS AGENTI CATHOLICI EXERCITUS CAPITANEO . . . Hieronymus de Bran.

℘ *Line engraving:* Third state.

Hym. 141. Le B. 54. H. 32. N. 29. Bib. Nat. 6333.

RUBENS, Petrus Paulus (1577–1640), School of.

[LE CHRIST EN CROIX] SOL COGNOVIT . . .

Line engraving: First state.

Hym. 32. Le B. 108. Dutuit vi: 68 (84) N. 95.

Vorsterman, Lucas, I.—Continued.

RUBENS, Petrus Paulus (1577–1640)

MAXIMILIANVS ARCHIDVX AVSTRIÆ.

Line engraving: Second state.

Hym. 192. Le B. 6. N. 4. Dutuit vi: 176 (5)

VECELLI, Tiziano. *Called* Titian (1477–1576)

IMP. CÆS. CAROLVS V. AVG. (OF GERMANY)

Line engraving. From a copy by Rubens of Titian's painting.

Hym. 150. Le B. 1. H. 30. Bry. ii: 683. H. & R. v: 275 (37) Bib. Nat. 9140(194)

VECELLI, Tiziano. *Called* Titian (1477–1576)

ISABELLA ESTENSIS FRANCISCI GONZAGAE MARCH. MANTOVAE VXOR. Isabella d'Este.

Line engraving: Second state. From a copy by Rubens of Titian's painting.

Hym. 172. Le B. 28. N. 9.

Vorsterman, Lucas I. *See also* GOUDT, Hendrick Grave van, and RUBENS Petrus Paulus.

Vrientail, H. (worked early nineteenth century) *French School.*

BERTRAND, Gabrielle (1737–1790)

[NAPOLEON AT ST. HELENA]

Aquatint, printed in color, and hand colored.

[SAME]

Aquatint, printed in black.

Vrijdag, Daniel (1765–1822) *Dutch School.*

KUYPER (Kuijper) Jacob (1761–1808)

[ALLIANTIEFEEST MET FRANKRIJK]

Line engraving. Proof: before letters.

N. 6.

W

Wagner, Friedrich (1803–1876) *German School.*

VINCI, Leonardo da (1452–1519)

[Die Figur des Heilands aus dem Abendmahl] Amen Dico Vobis, &c.

Line engraving.

Le B. 11. Ap. 6. N. 4.

Wagner, Joseph (1706–1780) *Italian School.*

AMICONI (Amigoni), Jacopo (1675–1752)

ANNA PRIMA RUSSORUM IMPERATRIX. With arms.

℘ *Line engraving.*

Le B. 9. N. 2. H. 15. Bib. Nat. 1297(27)

Walker, William, I (1729–1793) *English School.*

HERP, Guilliam van (1614–1677)

A FLEMISH ENTERTAINMENT. With arms. 1764.

Line engraving.

Le B. 16. H. 5. N. 15.

Walker, William, II (1793–1867) *English School.*

BUCKNER, Richard (worked ab. 1830–1879)

[LORD JOHN MANNERS] 1853.

℘ *Mezzotint.* Proof: before letters.

Walker, William, II—Continued.

LAWRENCE, Sir Thomas (1769–1830)

HENRY BROUGHAM. 1830.

℘ *Stipple engraving.*

S. K. M. Cat. (Portraits) 22813.

RAEBURN, Sir Henry (1756–1823)

SIR WALTER SCOTT BART. 1826. With arms.

℘ *Mezzotint.*

Le B. 3. H. 7. No. 1.

Walker, William, II (1793–1867) and **Cousins**, Samuel (1801–1887)

NASMYTH, Alexander (1758–1840)

ROBERT BURNS . . . 1842.

℘ *Mezzotint.*

Waltner, Charles Albert (1846–) *French School.*

GAINSBOROUGH, Thomas (1727–1788)

[THE BLUE BOY] 1879.

Etching. Remarque proof. Etcher's name in scratched letters.

Bér. 104. Le B. 37. H. Suppl. 12.

HENNER, Jean Jacques (1829–

[REGINA] 1888.

Etching. Remarque proof on vellum. Signed by artist and etcher.

Bér. 123.

LIEB, Michael. *Called* Mihály Munkácsy (1844–1900)

[LE CHRIST DEVANT PILATE] 1883.

Etching. Remarque proof. Signed by artist and etcher.

Bér. 103. Le B. 23. H. Suppl. 1.

Waltner, Charles Albert—Continued.

REYNOLDS, Sir Joshua (1723–1792)

[LADY CAMDEN] 1880.

Etching. Trial proof on vellum. Signed by etcher.

Bér. 107.

RYN, Rembrandt Harmensz van (1606–1669)

[ELISABETH BAS (V^VE SVARTENHOUT)] 1887.

Etching. Remarque proof on vellum. Signed by etcher.

Bér. 120. Bode, 279, vol: iv. Le B. 13.

RYN, Rembrandt Harmenesz van (1606–1669)

[Ledoreur]

Etching. Remarque proof. Signed by etcher.

Bér. 113. Le B. 18. H. Suppl. 11.

Ward, James (1769–1859) *English School.*

MARENGO. NAPOLEON BONAPARTE'S BARB CHARGER AT THE BATTLE OF WATERLOO. 1824.

Lithograph, colored. Published by R. Ackermann.

GREEN, James (worked late eighteenth century)

G. F. COOKE, ESQ^R. IN THE CHARACTER OF JAGO. OH, BEWARE . . . 1801.

Mezzotint: Second state.

Le B. 14. S. 12.

Ward, William (1766–1826) *English School.*

MULLER, Robert (worked late eighteenth century)

GEORGE MORLAND. 1805.

Mezzotint: Second state.

S. 60. Le B. 59. S. K. M. Cat. (Portraits) p. 336.

SMITH, John Raphael (1752–1812)

[SIR FRANCIS BURDETT] TO THE PEOPLE OF ENGLAND. 1811.

Mezzotint.

S. 17. Le B. 19. S. K. M. Coll. (Portraits) 22114.

Ward, William—Continued.

SMITH, John Raphael (1752–1812)

JOHN HORNE TOOKE . . . ARRANGEMENTS FOR A THIRD VOL. . . . 1811.

Mezzotint: Second state.

S. 84. Le B. 83. S. K. M. Cat. (Portraits) 22068.

SMITH, John Raphael (1752–1812)

A VISIT TO THE GRANDFATHER. 1788.

Mezzotint.

S. 101. Le B. 135.

Waterloo, Anthonie (1609 (1610)–af. 1675) *Dutch School.*

[LE ROCHER PERCÉ]

Etching: Second state.

Wes. (W.) 3. B. 3. Dutuit 3. Le B. 3. H. 3. N. 3. B. Suppl.: 71.

[LE PETIT HAMEAU]

Etching: First state.

Wes. (W.) 29. B. 29. Dutuit 29. Le B. 29. H. 5. N. 29. B. Suppl.: 72.

[LES DEUX VOYAGEURS DANS LE BOIS]

Etching: Second state.

Wes. (W.) 33. B. 33. Dutuit 33. Le B. 33. N. 33. B. Suppl.: 72.

[LA FEMME SUR LE PETIT PONT DE BOIS]

Etching: Second state.

Wes. (W.) 34. B. 34. Dutuit 34. Le B. 34. N. 34. B. Suppl.: 72.

[LE TROUPEAU DE MOUTONS TRAVERSANT L'EAU]

Etching: Second state.

Wes. (W.) 35. B. 35. Dutuit 35. Le B. 35. No. 35. B. Suppl.: 72.

[LES DEUX GARÇONS ET LEUR CHIEN AU BORD DE L'EAU]

Etching: Second state. With collector's stamp "W. D."

Wes. (W.) 36. B. 36. Dutuit 36. Le B. 36. N. 36. B. Suppl.: 72.

[LES DEUX PÂTRES AU PIED DE L'ARBRE]

Etching: Second state.

Wes. (W.) 37. B. 37. Dutuit 37. Le B. 37. N. 37. B. Suppl.: 72.

Waterloo, Anthonie—Continued.

[L'ARBRE AU MILIEU DU DEVANT]

Etching. Copy.

Wes. (W.) 38. B. 38. Dutuit 38. Le B. 38. N. 38. B. Suppl.: 72.

[LA VILLE RUINÉE]

Etching.

Wes. (W.) 96. B. 96. Dutuit 96. Le B. 96. H. 16. N. 96. B. Suppl.: 75.

[LE MOULIN]

Etching: Second state.

Wes. (W.) 119. B. 119. Dutuit 119. Le B. 119. H. 39a. N. 119. B. Suppl.: 75.

[LE CHIEN BUVANT DANS LE RUISSEAU]

Etching: Second state. From the Hamburg Kunst-Halle collection.

Wes. (W.) 120. B. 120. Dutuit 120. Le B. 120. H. 39b. N. 120. B. Suppl.: 75.

[LE PETIT BOSSU]

Etching: Second state. From the Hamburg Kunst-Halle collection.

Wes. (W.) 121. B. 121. Dutuit 121. Le B. 121. H. 39c. N. 121. B. Suppl.: 75.

[LA MÈRE ET SES TROIS ENFANTS EN REPOS]

Etching: Second state.

Wes. (W.) 122. B. 122. Dutuit 122. Le B. 122. H. 39d. N. 122. B. Suppl.: 75.

[LES DEUX VOYAGEURS EN REPOS DANS LE BOIS]

Etching: Second state.

Wes. (W.) 123. B. 123. Dutuit 123. Le B. 123. H. 39e. N. 133. B. Suppl.: 75.

[LE PETIT PONT TRAVERSANT LE RUISSEAU]

Etching: Second state.

Wes. (W.) 124. B. 124. Dutuit 124. Le B. 124. H. 39f. N. 124. B. Suppl.: 75.

Watson, Caroline (ab. 1760–1814) *English School.*

REYNOLDS, Sir Joshua (1723–1792)

SIR JOSHUA REYNOLDS. TUM DEMUM SANÆ . . . 1789.

℣ *Stipple engraving.*

Bry. ii: 697.

Watson, James (1740?–1790) *English School.*

BOUCHER, François (1703–1770)

MADAME LA MARQUISE DE POMPADOUR . . .

Mezzotint: Second state.

Goodw. (J. W.) 162. S. 118. Le B. 115. N. 8. H. 32. P. & B. iii: 651.

DYCK, Anthonie van (1599–1641)

ARCHBISHOP LAUD. 1779. With arms.

Mezzotint: Third state.

Goodw. (J. W.) 121. S. 90. Le B. 88. N. 32. H. 17. S. K. M. Cat. (Portraits) 21744.

METSU, Gabriel (1630–1667)

THE DISHABILLE. 1776.

Mezzotint: Third state.

Goodw. (J. W.) 179. Le. B. 159. N. 71. H. 2.

PINE, Robert Edge (1742–1790)

JOHN WILKES, ESQ.R 1764.

Mezzotint.

Goodw. (J. W.) 26. S. 155. Le B. 151.

READ, Catherine (–ab. 1786)

[PRINCE GEORGE OF WALES AND PRINCE FREDERICK]

Mezzotint: First state. Proof: Before letters.

Good. (J. W.) 148. S. 60. Le B. 5. N. 28. H. 11.

REYNOLDS, Sir Joshua (1723–1792)

[SIR JEFFREY AMHERST, COMMANDER OF THE BRITISH ARMIES IN AMERICA] 1766.

Mezzotint: First state. Proof: Before letters.

Goodw. (J. W.) 38. S. 2. Le B. 2. N. 42. H. 16. Bib. Nat. 940(3) S. K. M. (Portraits) 21913. Bry. ii: 697.

REYNOLDS, Sir Joshua (1723–1792)

MISS [JULIA] BOSVILLE. 1775.

Mezzotint: Second state.

Goodw. (J. W.) 104. S. 11. Le B. 14. N. 21.

REYNOLDS, Sir Joshua (1723–1792)

[EDMUND BURKE] 1770.

Mezzotint: First state. Proof: Before letters.

Goodw. (J. W.) 69. S. 20. Le B. 23.

Watson, James—Continued.

REYNOLDS, Sir Joshua (1723–1792)

SAMUEL JOHNSON. 1770.

℘ *Mezzotint:* Second state.

Goodw. (J. W.) 70. S. 82. Le B. 80. N. 37. Bry. ii: 697. S. K. M. Cat. (Portraits) p. 264.

REYNOLDS, Sir Joshua (1723–1792).

[MRS. ANNE LASCELLES WITH HER CHILD] [1764]

℘ *Mezzotint:* First state.

Goodw. (J. W.) 31. S. 87. Le B. 85.

REYNOLDS, Sir Joshua (1723–1792)

SR. JOSHUA REYNOLDS.

℘ *Mezzotint:* Second state.

Goodw. (J. W.) 71. S. 123. Le B. 120. N. 48.

REYNOLDS, Sir Joshua (1723–1792)

HARRY WOODWARD, COMŒDUS ANGLICANUS CELEBERRIMUS.

℘ *Mezzotint:* Second state.

Goodw. (J. W.) 7. S. 156. Le B. 152. N. 35. Bry. ii: 697.

VANLOO, Jean Baptiste (1684–1745)

SIR ROBERT WALPOLE, AFTERWARDS EARL OF ORFORD . . . 1788. With arms.

℘ *Mezzotint:* Third state.

Goodw. (J. W.) 131. S. 149, vol. iv, parts 1 & 2. Le B. 145. N. 41. H. 12. S. K. M. Cat. (Portraits) 21914.

Watson, Thomas (1743–1781) *English School.*

LELY, Sir Peter (1618–1680)

LADY WHITMORE. I. 1778.

℘ *Mezzotint:* Third state.

Goodw. (T. W.) 34 (1) S. 5. Le B. 41. N. 23. H. 19. Bry. ii: 697.

LELY, Sir Peter (1618–1680)

HENRIETTA COUNTESS OF ROCHESTER. II. 1779.

℘ *Mezzotint:* Third state.

Goodw. (T. W.) 34 (2) S. 5. Le B. 40. N. 23. H. 19. Bry. ii: 697.

Watson, Thomas—Continued.

LELY, Sir Peter (1618–1680)

FRANCES DUTCHESS OF RICHMOND. III. 1779.

℘ *Mezzotint:* Third state.

Goodw. (T. W.) 34 (3) S. 5. Le B. 39. N. 23. H. 19. Bry. ii: 697.

LELY, Sir Peter (1618–1680)

ELIZABETH COUNTESS OF NORTHUMBERLAND. IV. 1779.

℘ *Mezzotint:* Third state.

Goodw. (T. W.) 34 (4) S. 5. Le B. 37. N. 23. H. 19. Bry. ii: 697.

LELY, Sir Peter (1618–1680)

AMELIA COUNTESS OF OSSORY. V. 1779.

℘ *Mezzotint:* Third state.

Goodw. (T. W.) 34 (5) S. 5. Le B. 38. N. 23. H. 19. Bry. ii: 697.

LELY, Sir Peter (1618–1680)

BARBARA DUTCHESS OF CLEVELAND. VI. 1779.

℘ *Mezzotint:* Third state.

Goodw. (T. W.) 34 (6) S. 5. Le B. 36. N. 23. H. 19. S. K. M. Cat. (Portraits) 22070. Bry. ii: 697. Bib. Nat. 9918 (11)

REYNOLDS, Sir Joshua (1723–1792)

DAVID GARRICK ESQ^R. PROLOGUE. 1779.

℘ *Mezzotint:* Second state.

Goodw. (T. W.) 35. S. 16. Le B. 15. N. 9. H. 10. S. K. M. Cat. (Portraits) 28480.

RYN, Rembrandt Harmensz van (1606–1669)

[OLD MAN WITH VELVET CAP] SO-CALLED PORTRAIT OF FATHER OF REMBRANDT.

℘ *Mezzotint:* Second state.

Goodw. (T. W.) 48. S. 42. Le B. 56. N. 34.

WHEATLEY, Francis (1747–1801)

[SIGISMUNDA] 1779. (Mrs. Siddons?)

℘ *Mezzotint:* First state. Proof: Before letters.

Goodw. (T. W.) 55. S. 44. Le B. 49.

Weber, Friedrich (1813–1882) *German School.*

HOLBEIN, Hans, II (1497–1543)

[ERASME DE ROTTERDAM]

Line engraving. Proof: Before title.

Le B. 3. H. Suppl. 15. Bér. xii: 275.

LETHIÈRE (Guillon), Guillaume (1760–1832)

JOSÉPHINE-MARIE-FRANÇOISE TASCHER DE LA PAGERIE IMPÉRATRICE DES FRANÇAIS. . . . Galrie histque de Versailles.

Line engraving. Reproduced by Gavard's diagraph and pantograph.

Le B. 7. Bér. xii: 275.

STEUBEN, C. G. H. A. F. L., Baron de (1788–1856)

[NAPOLEÓN IER EMPEREUR AVEC SON FILS LE ROI DE ROME]

Line engraving: Second state. Proof: Before title.

Le B. 6. H. 5. Ap. 7. Bér. xii: 275.

Weigel, Christoph (1654–1725) *German School.*

CAROLUS XII. D. G. SUECORUM GOTHORUM ET VANDALORUM REX. 2691. CHRISTOPH WEIGEL EXCUDIT. With arms. Charles XII., of Sweden.

Mezzotint.

Bib. Nat. 9168(89)

Weiss, David (1775–1846) *German School.*

STUBENRAUCH, Philipp von (1784–1839)

FRANÇOIS JOSEPH CHARLES DUC DE REICHSTADT.

Stipple engraving.

Whessell, John (ab. 1760–) *English School.*

NAPOLEONE BUONAPARTE, GENERAL IN CHIEF OF THE ARMIES OF ITALY. 1797.

Colored stipple engraving.

Whistler, James Abbott McNeill (1834–1903) *American School.*

McMURTRIE, W. B. (worked middle nineteenth century)

[SKETCH OF ANACAPA ISLAND, IN SANTA BARBARA CHANNEL] 1854.

Line engraving. Coast line by Whistler. Map engraved by Whistler, J. Young, and C. A. Knight.

[LIVERDUN] [1859]

Etching.

Wed. (W.) 4. Th. 2.

[EN PLEIN SOLEIL] [1859]

Etching.

Wed. (W.) 6. Th. 4.

[THE UNSAFE TENEMENT] [1859]

Etching: Second state.

Wed. (W.) 7. Th. 5.

[DOG ON THE KENNEL] [1859]

Etching.

Wed. (W.) 8. Th. 20.

[LA MÈRE GÉRARD] [1859]

Etching.

Wed. (W.) 9. Th. 6.

[THE MUSIC-ROOM] Portraits of Seymour Haden, Mrs. Haden (Whistler's sister) and a Mr. Freer.

℘ *Etching:* Second state.

Wed. (W.) 26. Th. 22.

["TYZAC, WHITELY & CO.," KNOWN ALSO AS "EAGLE WHARF"] 1859.

Etching.

Wed. (W.) 39. Th. 40.

[THE LIME-BURNER] 1859.

Etching.

Wed. (W.) 44. Th. 38.

[PORTRAIT OF DROUET] 1859.

℘ *Etching.*

Wed. (W.) 53. Th. 55.

Plate VIII

The Palaces

By James Abbott McNeill Whistler

Whistler, James Abbott McNeill—Continued.

["ROTHERHITHE," known also as "Wapping"] 1860.

Etching.

Wed. (W.) 60. Th. 41.

[MILLBANK]

Etching: First state.

Wed. (W.) 67. Th. 44.

[THE "ADAM AND EVE" TAVERN, OLD CHELSEA]

Etching.

Wed. (W.) 144.

[FULHAM]

Etching.

Wed. (W.) 148.

[NOCTURNE] [1880]

Etching.

Wed. (W.) 150.

[THE PALACES] [1880]

Etching.

Wed. (W.) 153.

[THE DOORWAY] [1880]

Etching.

Wed. (W.) 154.

[THE PIAZETTA, VENICE] [1880]

Etching. Artist proof: With butterfly in pencil.

Wed. (W.) 155.

["THE BEGGARS," known also as "Whitechapel"] 1880.

Etching.

Wed. (W.) 159.

White, Robert (1645–1704) *English School.*

MARIA D. G. ANGLIÆ SCOTIÆ FRANCIÆ ET HIBERNIÆ REGINA. With arms. Mary, Queen of England.

Line engraving.

White, Robert—Continued.

CASPERS, John Baptist (worked late seventeenth century)

CAROLUS II^{DS} D. G. MAG: BRIT: FRAN: & HIBER: REX. &^{CT}

℔ *Line engraving.*

H. 3. Ver. Cat., p. 137.

DYCK, Anthonie van (1599–1641)

JOHN LORD BELASYSE BARRON OF WORLABYE . . . With arms.

℔ *Line engraving.*

N. 8.

Wierix, Anthonie (ab. 1555–1624) *Flemish School.*

HENRICVS BORBONIVS D. G. NAVARRAE REX . . . Henry IV., of France.

℔ *Line engraving:* Third state. From the P. Mariette (1690) and the Von Liphart collections.

Alv. 1922. Le B. 25. N. 9.

ISABELLA AVSTRIA, PHILIPPI II. REGIS CATHOLICI FILIA, HISPANIARVM PRINC. INFANS. SEXUS GRANDE . . . [1593] Isabella, daughter of Philip II., of Spain.

℔ *Line engraving.* From the J. Camberlyn and Firmin-Didot collections.

Alv. 1953. Le B. 17. H. 18.

RVDOLPHVS II. D. G. ROM. IMPERAT. SEMPER AVG. GERMAN. HVNG. BOHEM. &C. . . .

℔ *Line engraving.* From the Firmin-Didot collection.

Alv. 2020. Le B. 1. N. 8. H. 21.

Wierix, Hieronymus (1553–1619) *Flemish School.*

[L'ADORATION DES BERGERS] Nine prints, forming one sheet.

Line engraving. From the Esdaile collection.

Alv. 304 (The Last Judgment) Le B. 105 and 172.

[HENRIETTE DE BALZAC D'ENTRAGUES, MARQUISE DE VERNEUIL] TOUT LE BEAU DES BEAUTEZ. . . . 1600.

℔ *Line engraving:* Fourth state.

Alv. 1860. Dutuit vi: 626. Le B. 7. N. 19. H. 15. Bry. ii: 711.

Wierix, Hieronymus—Continued.

GREGOR. XIIII. PONT. OPT. MAX. MEDIOLANENS . DOMINVS CONSERVET . . . With arms.

Line engraving.

Alv. 1913. Le B. 33. Bib. Nat. 19210(21)

B. IGNATIVS LOYOLA AVTHOR, FVNDATOR, ET PRIMVS GENERALIS PRÆPOSITVS SOCIETATIS IESV . . . AD MAJOREM .

Line engraving.

Alv. 1933. Le B. 37. N. 28.

B. IGNATIVS DE LOIOLA SOC: IESV FVNDATOR. OMNIBVS OMNIA . . .

Line engraving.

Alv. 1943. Le B. 43. N. 358.

PHILIPPVS II. CAROLI V. FILIVS, HISPANIARVM, INDIARVM . . . 1586.

Line engraving.

Alv. 2004. Le B. 22. H. 20. N. 10.

THOMAS A KEMPIS CANONICVS REGVLARIS . . .

Line engraving.

Alv. 2041. Le B. 67. N. 357.

BOL, Hans (1534–1593)

[L'ARBRE GÉNÉALOGIQUE DU CHRIST] VIRGVLA IESSÆIS . . .

Line engraving.

Alv. 133. Le B. 92. N. 79.

VEEN, Otto van (1558–1629)

[THE ENTOMBMENT] HVC QVISQVIS . . .

Line engraving. Reduced from the picture by Otto van Veen.

Alv. 283.

VEEN, Otto van (1558–1629)

[MORT DE LA VIERGE] EN DILECTVS . . .

Alv. 495.

Wierix, Hieronymus. *See also* DÜRER, Albrecht.

Wierix, Jan (1549–af. 1615) *Flemish School.*

HANRY 3e ROY DE FRANCE. PEINTRE AFIN . . . 1647.

Line engraving: Fourth state. From the Capt. A. Donnadieu collection.

Alv. Suppl. p. 5, 1918. Dutuit vi: 624. H. 5. Bib. Nat. 21194(76)

IACOBVS. ET. ANNA; REX. ET. REGINA. ANGLIÆ. FRANCIÆ. SCOTIÆ. ET. HIBERNIÆ. James I., of England, and Anne, his Queen.

Line engraving.

Alv. 1956. Le B. 2 (also vol. iv: 223 (3)) N. 14.

AN. QVID. HABENT. VERI. PRÆSAGIA. LOETA. FVTVRI. HOC. DOCET. HENRICI. CONIVGIALIS. AMOR . . . Marie de Medicis. [1601]

Line engraving.

Alv. 1979. N. 9.

D ALVARVS. NONIVS LVDOI. F. H. N. 1586. With arms.

Line engraving.

Alv. 1991. Le B. 23. N. 18.

PHILIPPI GVIL: D. G. PRINCEPS AVRAICÆ COMES A NASS: ANNO. 0061. [1600] Philip William, Prince of Orange.

Line engraving: First state.

Alv. 1995. Le B. 24. H. 14. N. 2.

PHILIPPVS. GVIL: D. G. PRINCEPS: AVRAICÆ: COMES. DE: NASSAV . . . Philip William, Prince of Orange.

Line engraving: Third state. From the D. Franken Dz. collection.

Alv. 1995. Le B. vol. iv: 223 (30) N. 2.

Wierix, Jan. *See also* DÜRER, Albrecht.

Wille, Jean Georges (1715–1808) *French School.*

DOU, Gerard (1613–1675)

TANTE DE G. DOW. 1780. With arms.

Line engraving: Fifth state.

Le B. (W.) 60. Le B. 106. N. 164. P. & B. 6. J. iii: 219. H. 15. Ap. 14.

Wille, Jean Georges—Continued.

DOU, Gerard (1613–1675)

[La liseuse] [1761]

Line engraving: First state. Proof: Before all letters.

Le B. (W.) 62. Le B. 108. N. 166. J. iii: 218. P. & B. 8. H. 17. Ap. 16. Bry. ii: 717.

METSU, Gabriel (1630–1667)

La Cuisiniere Hollandoise. [1756] With arms.

Line engraving: Second state.

Le B. (W.) 67. Le B. 113. N. 171. P. & B. 10. H. 22. Ap. 21. Bry. ii: 717

PESNE, Antoine (1683–1757)

Fréderic. II. Roi de Prusse Electeur de Brandebourg. 1757.

P *Line engraving:* Second state.

Le B. (W.) 151. Le B. 54. N. 38. J. iii: 218. P. & B. 53. H. 45. Ap. 48. Bry. ii: 717. Bib. Nat. 16649(233)

PESNE, Antoine (1683–1757)

Leopold Prince d'Anhalt Dessau . . . [1738]

P *Line engraving:* First state.

Le B. (W.) 157. Le B. 5. N. 2. P. & B. 32. Ap. 58. Bib. Nat. 1246(13)

SCHALCKEN, Godfried (1643–1706)

Le Concert de Famille. [1769] With arms.

Line engraving: Second state.

Le B. (W.) 54. Le B. 100. N. 158. J. iii: 218. P. & B. 16. H. 9. Ap. 8. Bry. ii: 717.

WILLE, Pierre Alexandre (1748–1821)

Maîtresse d'Ecole. [1771] With arms.

Line engraving: Third state.

Le B. (W.) 70. Le B. 116. N. 174. J. iii: 219. P. & B. 21. H. 25. Ap. 24. Bry. ii: 717.

WILLE, Pierre Alexandre (1748–1821)

[La sœur de la bonne femme de Normandie] [1774]

Line engraving: Second state. From the François Debois collection.

Le B. (W.) 72. Le B. 118. N. 176. P. & B. 22. Ap. 26.

Williams, Robert (Roger?) (ab. 1696–ab. 1730) *English School.*

COOPER, Samuel (1609–1672)

IAMES Ÿ IIᴰ KING OF ENGLAND SCOTLAND FRANCE & IRELAND.

℘ *Mezzotint:* Third state.

S. 57. Le B. 55. H. 2. N. 4. Bry. ii: 718. Bib. Nat. 23071(93)

Willmore, James Tibbitts (1800–1863) *English School.*

TURNER, Joseph Mallord William (1775–1851)

THE OLD TÉMÉRAIRE. 1845.

Line engraving.

Le B. 6. H. 5. Ap. 6. N. 4.

Wilson, James (ab. 1735–af. 1786) *English School.*

PINE, Robert Edge (1742–1790)

THE EGYPTIAN FORTUNE-TELLER. [MISS OSBORNE]

℘ *Mezzotint.*

Le B. 10. H. 4. S. 12.

Wolf, Ulrich Ludwig Friedrich (1772–1832) *German School.*

SCHLACHT AN DER KATZBACH.

Etching. Vignette below portrait of Fürst Blücher, by Johann Ferdinand Krethlow.

(*See* KRETHLOW, Johann Ferdinand)

Wood, Thomas Waterman (1823–1903) *American School.*

[THINKING IT OVER] 1884.

Etching. Proof: Before all letters. Signed by etcher.

Woollett, William (1735–1785) *English School.*

JONES, Thomas (ab. 1730–af. 1798)

[THE MERRY VILLAGERS] (Thomson's Spring) [1776]

Line engraving: Undescribed state. (Betw. fourth and fifth?) Proof: Before letters.

F. (Woollett) xcv. Le B. 38. H. 7. N. 44. Bry. ii: 729.

SMITH, George (1714–1776)

[THE HAYMAKERS] (Thomson's Summer) [1764]

Line engraving: Undescribed state. (Betw. fifth and sixth?) Proof: Before letters.

F. (Woollett) lxxxix. Le B. 37. H. 22. N. 42. Bry. ii: 729.

SMITH, George (1714–1776)

[APPLE GATHERING] (Thomson's Autumn) [1768]

Line engraving: Undescribed state. (Betw. fourth and fifth?) Proof: Before letters.

F. (Woollett) lxii. Le B. 36. H. 21. N. 41. Bry. ii: 729.

SMITH, George (1714–1776)

[THE RURAL COTT] (Thomson's Winter) [1769]

Line engraving: Undescribed state. (Betw. fifth and sixth?) Proof: Before letters.

F. (Woollett) lxvi. Le B. 35. H. 20. N. 40. Bry. ii: 730.

WEST, Benjamin (1738–1820)

THE DEATH OF GENERAL WOLFE. 1776. With arms.

Line engraving: Ninth state.

F. (Woollett) xciii. Le B. 3. H. 25. N. 3. Bry. ii: 729.

WILSON, Richard (1714–1782)

PHAETON. 1763.

Line engraving: Fifth state.

F. (Woollett) li. Le B. 9. H. 31. N. 13. Bry. ii: 730.

WRIGHT, Richard (1735–ab. 1775)

THE FISHERY. 1768. With arms.

Line engraving: Fifth state.

F. (Woollett) lxi. Le B. 26. H. 35. N. 29. Bry. ii: 730.

[SAME]

Woollett, William (1735–1785) and **Bartolozzi,** Francesco (1727–1815) *English School.*

MORTIMER, John Hamilton (1742–1779) and JONES, Thomas (ab. 1730–af. 1798)

DIDO AND ÆNEAS. 1787. With arms.

Line engraving: Fourth state. [Figures engraved by F. Bartolozzi]

F. (Woollett) cxvii. Le B. 18. H. 6. N. 19. Bry. ii: 729.

Woollett, William (1735–1785) and **Browne,** John (1741–1801) *English School.*

WILSON, Richard (1714–1782)

CELADON AND AMELIA. THE TEMPEST CAUGHT THEM . . . 1766.

Line engraving: Sixth state. [The etching by John Browne]

F. (Woollett) lvii. Le B. 12. H. 34. N. 23. Bry. ii: 730.

Worlidge, Thomas (1700–1766) *English School.*

DYCK, Anthonie van (1599–1641)

[ANTHONIE VAN DYCK]

℘ *Dry-point.*

[SAME]

℘ Trial proof.

DYCK, Anthonie van (1599–1641)

[PETER PAUL RUBENS] 1757.

℘ *Dry-point.*

Le B. 7. H. 6.

[SAME]

℘ Trial proof.

Worthington, William Henry (ab. 1795–af. 1833) *English School.*

SOMER, Paul van (1576?–1621)

FR. VERULAM CANT. [Lord Bacon] 1826.

℘ *Line engraving.* Print from Wm. Pickering's History of England. 1826.

Worthington, William Henry—Continued.

STOTHARD, Thomas (1755–1834)

JOHN GILPIN. 1825.

Line engraving.

Wortmann, Christian Albert (ab. 1680–ab. 1745) *German School.*

LUDDEN, Johann Paul (–1739)

ALEKSIEĬ PETROVICH TSAREVICH VSE ROSSIISKII. ALEXIUS PETRI FILIUS PRINCEPS HÆREDITARIUS TOTIUS RUSSIÆ. Alexis, son of Peter the Great, Tsarevich of Russia.

¶ *Line engraving.*

N. 5. Le B. 14. H. & R. 6. Bry. ii: 731.

Wright, Thomas (1792–1849) *English School.*

DAWE, George (1781–1829)

GRAF ALEKSANDER FEDOROVICH LANGERON . . . GENERAL COUNT LANGERON. 1823.

¶ *Stipple engraving.*

Y

Young, J. *See* WHISTLER, James Abbott McNeill.

Yperen, Thomas van. *See* THOMAS, Jan.

Z

Zasinger (Zatzinger, Zeyssinger), Matthaeus (Martin) (worked early sixteenth century) *German School.*

[La Vierge assise sur le bord du bassin d'une fontaine] 1501.

Line engraving.

B. vi: 372 (2) Le B. 2. N. 2. H. 2. Nag. Mon. iv: 712 (2)

[S. Christophe]

Line engraving.

B. vi: 374 (7) Le B. 3. N. 7. H. 5. Nag. Mon. iv: 712 (7)

[Le martyre de S. Sébastien]

Line engraving.

B. vi: 373 (4) Le B. 6. N. 4. H. 4. Pass. ii: 170 (4) Nag. Mon. iv: 712 (4)

[Le grand tournoi à Munich] 1500.

Line engraving.

B. vi: 378 (14) Le B. 14. N. 14. H. 12. Nag. Mon. iv: 712 (14)

[Les soldats]

Line engraving.

B. vi: 380 (20) Le B. 20. N. 20. H. 17. Nag Mon. iv: 713 (20)

Zeeman (Nooms), Reinier (ab. 1623–af. 1663) *Dutch School.*

[Suite de marines] a 5. [1656]

Etching.

B. 23–30. Dutuit 27. N. 23–30. B. Suppl. 27.

Zeeman (Nooms), Reinier—Continued.

[SUITE DE MARINES] [No. 3] [1656]

Etching.

B. 31-38. Dutuit 33. N. 31-38. B. Suppl. 33.

VERSCHEIJDE SCHEPEN EN GESICHTEN VAN AMSTELREDAM . . . WACHT HUIYS OF CAMER VAN DE E E HERREN VANT WATER-RECHT. EERSTE DEEL. 1 a. Various ships and views of Amsterdam. "Guardhouse" or council chamber of the Right Hon. Lords of the water rights.

Etching: Third state.

B. 63-98, pt. i (1) Le B. 88-123. Dutuit 63. N. 63-74. B. Suppl. 63-74.

DE VERGULDE DOLPHIJN EEN STRAETS-VAERDER. DE KAT EEN FRANS-VAERDER, a 2. The Guilded Dolphin, a Straits voyager. The Cat, a French voyager.

Etching: Third (?) state.

B. 63-98, pt. i (2) Le B. 88-123. Dutuit 64. N. 63-74. B. Suppl. 63-74.

T' GEELE FORTUIJN EEN OOSTER-VAERDER, DE LIEFDE EEN NOORTS-VAERDER. a 4. The Yellow Fortune, an eastern voyager. The Love, a northern voyager.

Etching: Third (?) state.

B. 63-98, pt. i (4) Le B. 88-123. Dutuit 66. N. 63-74. B. Suppl. 63-74.

DE HARINCK-PACKERS TOOREN, a 5. The herring-packer's tower.

Etching: Third (?) state.

B. 63-98, pt. 1 (5) Le B. 88-123. Dutuit 67. N. 63-74. B. Suppl. 63-74.

HARINCK-BUIJSEN. a 7. Herring fishing.

Etching: Third (?) state.

B. 63-98, pt. 1 (7) Le B. 88-123. Dutuit 69. N. 63-74. B. Suppl. 63-74.

BICKERS EIJLANDT, a 9. Bicker's Island.

Etching: Third (?) state.

B. 63-98, pt. 1 (9) Le B. 88-123. Dutuit 71. N. 63-74. B. Suppl. 63-74.

DE SALEMANDER EEN OOSTINDIS VAERDER, a 10. The Salamander, an East India voyager.

Etching: Third (?) state.

B. 63-98, pt. 1 (10) Le B. 88-123. Dutuit 72. N. 63-74. B. Suppl. 63-74.

EEN ISERE VAREKEN, EEN WATERSCHIP OF ZUIJERZESE VISSER, a 12. An iron tub (boat) An inland or river (?) boat.

Etching: Third (?) state.

B. 63-98, pt. 1 (12) Le B. 88-123. Dutuit 74. N. 63-74. B. Suppl. 63-74.

Zeeman (Nooms), Reinier—Continued.

MONKELBAENS-TOOREN. TWEEDE DEEL. b 1. Monkelbaens tower.

Etching: Undescribed state, betw. second and third.

B. 63–98, pt. ii (1) Le B. 88–123. Dutuit 75. N. 75–86. B. Suppl. 75–86.

DE PAERREL EEN OOSTINDIS VAERDER, DEN DUBBELEN ARENT EEN WEST INDIS VAERDER, b 2. The Pearl, an East India voyager. The Double Eagle, a West India voyager.

Etching: Third (?) state.

B. 63–98, pt. ii (2) Le B. 88–123. Dutuit 76. N. 75–86. B. Suppl. 75–86.

DE HASEWINT EEN SPAENS VAERDER DE VRYHEYT EEN OORLOOGS SCHIP. [No. 3] The Hasewint, a Spanish voyager. The Freedom, a war ship.

Etching: First (?) state.

B. 63–98, pt. ii (3) Le B. 88–123. Dutuit 77. N. 75–86. B. Suppl. 75–86.

DE SWARTE BEER EEN GROENLANTS VAERDER, b 7. The Black Bear, a Greenland voyager.

Etching: Third (?) state.

B. 63–98, pt. ii (7) Le B. 88–123. Dutuit 81. N. 75–86. B. Suppl. 75–86.

EEN VRIESSE TURRIF POTT; EEN DIJNOP OFTE VEENSE TURRIF PONDT, b 11. A Friesian turf boat. A turf boat.

Etching: Third (?) state.

B. 63–98, pt. ii (11) Le B. 88–123. Dutuit 85. N. 75–86. B. Suppl. 75–86.

NIEUWE SCHEEPS BATALIEN INT LICHT GEBRACHT DOOR REINIER ZEEMAN, GEDRUCKT BY CLEMENT DE IONGE TOT AMSTERDAM. 1. Nouvelles inventions . . . New Naval Battles . . . A series of eight prints.

Etching: Second state.

B. 99–106. Le B. 130–137. Dutuit 99. N. 99–106. B. Suppl. 99.

[NAVAL BATTLE] 2.

Etching: Second state.

B. 99–106. Le B. 130–137. Dutuit 100. N. 99–106. B. Suppl. 100.

[NAVAL BATTLE] 3.

Etching: Second state.

B. 99–106. Le B. 130–137. Dutuit 101. N. 99–106. B. Suppl. 101.

[NAVAL BATTLE] 4.

Etching: Second state.

B. 99–106. Le B. 130–137. Dutuit 102. N. 99–106. B. Suppl. 102.

[NAVAL BATTLE] 5.

Etching: Second state.

B. 99–106. Le B. 130–137. Dutuit 103. N. 99–106. B. Suppl. 103.

Zeeman (Nooms), Reinier—Continued.

[SAME]

[NAVAL BATTLE] 7.

Etching: Second state.

B. 99–106. Le B. 130–137. Dutuit 105. N. 99–106. B. Suppl. 105.

[FINIS OF NAVAL BATTLES] (?) 8.

Etching: Second state.

B. 99–106. Le B. 130–137. Dutuit 106. N. 99–106. B. Suppl. 106.

Zocchi, Giuseppe. *See* SGRILLI-SANSONE, Bernardo, and ZOCCHI, Giuseppe.

Zorn, Anders Leonhard (1860–) *Scandinavian School.*

[ERNEST RENAN] 1892.

Etching. Proof: Before all letters. Signed by etcher.

Bér. 34.

Zündt (Zyndt), Matthias (1498–1586) *German School.*

CHARLES. IX. ROY. DE FRANÇOIS. LAN. DE. GRASSE. XVIII. M. D. LXVIII. . . . PIETATE ET JUSTICIA.

Line engraving.

Le B. 2. N. 2. H. 4. Pass. iv: 195 (8)

Anonymous (nineteenth century) *American School.*

HENRY W. LONGFELLOW. 1879.

Line engraving. B. 131 mm. H. 184 mm.*

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* The measurements of the anonymous prints are taken between the outermost engraved points of the picture only, unless otherwise specified.

Anonymous (sixteenth century) *Dutch School.*

PETRO BRVEGEL, PICTORI. QUIS NOUUS HIC HIERONYMUS ORBI . . . PIETER BRUEGHEL.

Line engraving. B. 119 mm. H. 151 mm.

Bib. Nat. 6634 (1)

Anonymous (seventeenth century) *Dutch School.*

CAROLVS ET MARIA D. G. MAG. BRIT. FRANC. HIB. REX & REG. (Inscription in reverse)

Line engraving. Obverse of medal. Diam. 26 mm.

Bib. Nat. 9143 (54)

[THREE CROWNS AND TWO SWORDS IN TRIANGULAR ARRANGEMENT] IN VNO TRIA IVNCTA. (Inscription in reverse) Reverse of medallic portrait of Charles I. and Henrietta Maria.

Line engraving. Diam. 26 mm.

SERENISSIMVS AC POTENTISSIMVS PRINCEPS AC DOMINVS, DN. CHRISTIANVS IV. REX DANIÆ ET NORWEGIÆ &C. DESPICIO FATUM . . . 1621. Bust in oval, three-quarters to right, in armor, with sash tied on right shoulder. Above are two allegorical figures holding crown over coat-of-arms; in lower corners instruments of war and science. Date 1621 on cannon.

Line engraving. B. 126 mm. H. 173 mm.

'T HONDJE SIT OP. 1. MYN LIEVE MAN VERTREKT . . . Little dog sitting up. Political caricature. Seated figure in centre on a chariot with port-holes, drawn by four frogs. At the top a small representation of a little dog sitting up. Many figures with numbers over them at right and left. (By Pieter Schenck?)

Mezzotint. B. 190 mm. H. 233 mm.

Anonymous (seventeenth century) *English School.*

SVMMI ET SVPREMI SENACVLI PARLAMENTARIS IN ANGLIA TYPVS. MILITES PROVINCIARUM & BURGENSES, (QUOS VOCANT) UTRINQ. QUI CAMERAM PARLAMENTI INFERIOREM CONSTITUUNT PROLOCUTOREM CONDUCENTES. The English Parliament presided over by Queen Elizabeth.

Line engraving. B. 187 mm. H. 305 mm.

QUEEN ELIZABETH IN PARLIAMENT. With the key to the principal men represented, at the bottom of the print.

Line engraving. B. 206 mm. H. 325 mm.

Anonymous—Continued.

THE ROYAL PROCESSION OF QUEEN ELIZABETH TO VISIT THE Rt HONOURABLE HENRY CAREY LORD HUNSDON, . . . DUDLEY EARL OF LEICESTER IS NEAREST THE QUEEN . . . FROM AN ORIGINAL PAINTING.

Line engraving. B. 110 mm. H. 142 mm. Trimmed close.

THE ROYALL OAKE OF BRITTAYNE. [OLIVER CROMWELL]

Line engraving. From Anarchia Anglicana: or, The History of Independency. The second part, 1649. B. 229 mm. H. 167 mm.

Stephens, Brit. Mus. Satires. Vol. i, No. 738. Copy of No. 737 [Jan. 30, 1649]

THE POURTRAYTURE OF EUA FLIEGEN THE MIRACULOUS MAYD THAT LIUED AT MUERS IN CLEUELAND WITHOUT FOOD. AETAT 40. TWAS I THAT PRAY'D I NEUER MIGHT EATE MORE . . . AND ARE TO BE SOULD IN POPES HEAD ALLY BY GEORG HUMBLE.

Line engraving. B. 110 mm. H. 183 mm.

Bib. Nat. 16046 (1)

HOLBEIN, Hans, II (1497–1543)

THOMAS CROMWELL, EARL OF ESSEX.

Line engraving. B. 93 mm. H. 127 mm.

Anonymous (eighteenth century) *English School.*

[WILLIAM III. OF ENGLAND]

Line and stipple engraving. Proof: Before all letters. B. 65 mm. H. 77 mm.

Wm. & MARY.

Line and stipple engraving. Book illustration, after a medal. B. 50 mm. H. 45 mm.

[PRINCE RUPERT?]

Mezzotint. Before all letters. B. 231 mm. H. 280 mm.

CATHERINE II. EMPRESS OF RUSSIA.

Line engraving. B. 86 mm. H. 135 mm.

CRUIKSHANK, Isaac (ab. 1756–ab. 1811)

THE RIGHT HONORABLE WILLIAM PITT. CHANCELLOR OF THE EXCHEQUER, FIRST LORD OF THE TREASURY, &C. 1790.

Mezzotint. B. 251 mm. H. 330 mm.

Anonymous (nineteenth century) *English School.*

N. BONAPARTE. FIRST CONSUL OF THE FRENCH REPUBLIC. PUBLISH'D MARCH 14. 1801. BY I. [J.] HINTON, 44, TOP OF WELLS STREET, OXFORD STREET.

Mezzotint. B. 250 mm. H. 322 mm.

BONAPARTE, FROM THE ORIGINAL DRAWING IN THE POSSESSION OF CAPTN CROKAT, TAKEN THE MORNING AFTER HIS DECEASE. LONDON, PUBLISHED BY J. WATSON, 7, VERE STT BOND STT. July 18, 1821.

Stipple engraving. B. 275 mm. H. 238 mm. (Size of plate.)

NAPOLÉON LE PREMIER ET LE DERNIER, PAR LA COLÈRE DE DIEU . . NAPOLEON DER ERSTE UND LETZTE . . . PUBLISHED AT R. ACKERMANN'S, 101, STRAND, LONDON. Bust; face formed of figures of men and women, head covering a crouching bird, the breast and shoulders a map, with spider and spider web, &c. From a German engraving. *See also* smaller etching of same subject under **Anonymous** (nineteenth century) *German School.*

Etching, colored. B. 110 mm. H. 193 mm.

[LORD ELDON]

Mezzotint: Proof: Before all letters. B. 356 mm. H. 437 mm.

[LORD LYNDHURST]

Mixed engraving. Proof: Before all letters. B. 268 mm. H. 345 mm.

[MARY, QUEEN OF SCOTS]

Mixed engraving. Trimmed close. B. 465. H. 606.

HERBERT SPENCER (VERY SINCERELY YOURS)

Line engraving. Proof: Before letters. India paper. B. 299 mm. H. 379 mm.

CERACCHI, Giuseppe (1751–1801)

[NAPOLEON BONAPARTE AS CONSUL]

Mixed engraving. Proof: Before all letters. B. 349 mm. H. 444 mm.

EASTLAKE, Sir Charles Lock (1793–1865)

[NAPOLEON AT GANGWAY OF HIS MAJESTY'S SHIP BELLEROPHON]

Stipple and line engraving. India paper. B. 195 mm. H. 232 mm.

Anonymous (seventeenth century) *French School.*

[MANUAL OF ARMS] 13. 14. Two harquebusiers facing to the right, showing use of the harquebus. Getting ready for priming; priming.

Line engraving. B. 136 mm. H. 102 mm.

Anonymous—Continued.

[MANUAL OF ARMS] 37. 38. Two harquebusiers, as above, placing the musket in position for firing, and ready for firing.

Line engraving. B. 136 mm. H. 102 mm.

Anonymous (eighteenth century) *French School.*

[CHARLES BONAPARTE]

Stipple and line engraving. Proof: Before all letters. B. 145 mm. H. 229 mm. (Size of plate)

[ELISA MARIE ANNE BONAPARTE, PRINCESS OF PIOMBINO, GRAND DUCHESS OF TUSCANY]

Stipple and line engraving. Proof: Before all letters. B. 146 mm. H. 227 mm. (Size of plate)

LAMOIGNON DE MALESHERBES. Represented as surrounded by rays of light and clouds. Upon the face of a tomb below, a sheep with a dog (asleep?); a serpent raising its head to strike.

Mezzotint and aquatint. Proof: Before all letters. B. 222 mm. H. 313 mm.

Didot (Portraits) 22.

MARIE ANTOINETTE ARCHIDUCHESSE D'AUTRICHE, SŒUR DE L'EMPEREUR, DAUPHINE DE FRANCE; NÉE LE 2 9BRE 1755. À PARIS CHÉS [sic] LE PERE ET VAULÉE MDS D'ESTAMPES RUE ST JACQUES AU PAPILLON, ET CHÉS BORÉ MÊME RUE, MAISON DU SR VALLADE LIBRAIRE.

Line engraving. B. 115 mm. H. 163 mm.

[MARY, QUEEN OF SCOTS]

Etching. Early trial proof, with features very lightly indicated. From the collection of Prince Labanoff de Rostoff. B. 110 mm. H. 135 mm.

ISRAEL PUTNAM EQER MAJOR GÉNÉRAL DES TROUPES DE CONNECTICUT. IL COMMANDOIT EN CHEF À L'AFFAIRE DE BUNCKESHILL PRÈS BOSTON LE 17 JUIN 1775. 107. A PARIS CHEZ ESNAUTS ET RAPILLY, RUE ST JACQUES A LA VILLE DE COUTANCES. A. P. D. R.

Line engraving. B. 112 mm. H. 160 mm.

PONJATOVSKY REX POLONIÆ. STANISLAUS II. AUGUSTUS (PONIATOWSKI), KING OF POLAND.

Line engraving. B. 94 mm. H. 149 mm.

[MARIE FRANÇOIS AROUET DE VOLTAIRE] Square, without border other than a single line.

Line engraving. Proof: From unfinished plate. B. 190 mm. H. 253 mm. (Size of plate)

Anonymous (nineteenth century) *French School.*

REPUBLIQUE CONSULAIRE. LUCIEN BONAPARTE, PRESIDENT DU CONSEIL DES CINQCENTS. CONSTITUTION DIXHUIT BRUMAIRE . . .

ℙ *Line engraving.* B. 358 mm. H. 542 mm.

[MARIE LOUISE, EMPRESS OF THE FRENCH]

ℙ *Line engraving.* Proof: before all letters. B. 162 mm. H. 218 mm.

[L'ABBÉ MAURY]

ℙ *Aquatint.* Proof: Before all letters. B. 236 mm. H. 320 mm. (Size of plate)

NAPOLÉON BONAPARTE PER CONSUL DE FRANCE. PHILOSOPHE PROFOND, INVINCIBLE GUERRIER, L'OLIVE SUR SON FRONT EMBELLIT LE LAURIER.

ℙ *Line engraving.* B. 86 mm. H. 139 mm.

[NAPOLEON, SEATED, LAUREATED AND ROBED]

ℙ *Mixed engraving.* Proof: Before all letters. B. 547 mm. H. 695 mm.

LE CARNAVAL DE 1814, OU LE MACARONI IMPÉRIAL. Caricature.

Etching, colored. B. 225 mm. H. 181 mm.

LA CONSULTATION. ACTE ADDITIONNEL . . . Caricature.

Etching, colored. B. 185 mm. H. 258 mm. (Size of plate)

[EMPRESS ALEXANDRA, WIFE OF NICHOLAS I]

ℙ *Lithograph.* B. 352 mm. H. 405 mm.

(By Noel, Alphonse Léon (?) after Winterhalter (?) *See* Bér. x: 205)

BOSIO, François Joseph (1769–1845)

NAPOLÉON EMPEREUR DES FRANÇAIS. MARIE LOUISE. LE ROI DE ROME. 1ER AVRIL, 1815. A PARIS, CHEZ MAREL RUE ST JACQUES NO 17. DÉPOSÉ À LA DON GLE DE LA LIBRAIRIE.

ℙ *Line engraving.* B. 162 mm. H. 224 mm.

ANDRIEU, Bertrand (1761–1822)

BORVSSI DIDICERE NVPER. EXERCITV AD IENAM DELETO XIV OCTOB MDCCCVI. Defeat of the Prussian army at Iena.

Etching after medal. Med. Hist. of Napoleon. No. 203. Diam. 78 mm.

BRENET, Nicolas Guy Antoine (1773–1846)

CONFEDERATION DU RHIN MDCCCVI.

Etching after medal. Med. Hist. of Napoleon. No. 201. Diam. 70 mm.

The Last Supper

By an Anonymous German Engraver

Anonymous—Continued.

DROZ, Jean Pierre (1746–1823)

PAIX DE TILSIT MDCCCVII. NIEMEN.

Etching after medal. Med. Hist. of Napoleon. No. 219. Diam. 67 mm.

DUBOIS, Joseph Eugène (1795–1863)

L'ARMÉE FRANÇAISE PASSE LE ST BERNARD. XXVIII FLORAL AN VIII MDCCC.

Etching after medal. Med. Hist. of Napoleon. No. 23. Diam. 68 mm.

GALLE, André (1761–1844)

BATAILLE DE FRIEDLAND XIV JUIN MDCCCVII.

Etching after medal. Med. Hist. of Napoleon. No. 215. Diam. 78 mm.

GALLE, André (1761–1844)

BATAILLE D'JENA MDCCCVI.

Etching after medal. Med. Hist. of Napoleon. No. 202. Diam. 71 mm.

Anonymous (fifteenth century) *German School.*

[THE ANNUNCIATION] AVE GRACIA PLENA DOMINUS TEC.

Woodcut, colored. Dated by Weigel about 1415–1425. Schreiber gives it a date from 1440–1460, and believes it possibly by the same master as the St. Christopher, called, of 1423. B. 194 mm. H. 274 mm.

Schreiber 26.

[THE VIRGIN AND CHILD IN GLORY]

Line engraving, colored. By an engraver of the school of the Master E. S. of 1466. Oval. B. 28 mm. H. 33 mm.

[LA PRÉSENTATION AU TEMPLE]

Interrasile. (*Dotted print*) From the Coppenrath collection. B. 50 mm. H. 70 mm.

Schreiber 2200.

[LA SAINTE CÈNE]

Interrasile. (*Dotted print*) Pendant to above. From the Coppenrath collection. B. 50 mm. H. 71 mm.

Schreiber 2236.

[LE SUAIRE]

Interrasile. From the Coppenrath collection. B. 42 mm. H. 50 mm. On vellum.

Schreiber 2444.

Anonymous (sixteenth century) *German School.*

FERDINANDVS CORTESIVS HISPANVS. ALCIDEN PRISCIS COMMENDAT GRÆCIA FASTIS . . . p. 3.

Woodcut from book. B. 115 mm. H. 148 mm.

SIGISMVNDVS POLONIÆ REX. MARTE SIGISMUNDUS FÆLICI CONTUDIT HOSTES . . . DAVID.

Woodcut from book. Verso of above. B. 117 mm. H. 149 mm.

ALBERTVS. DVRERVS. NORICVS. PICTOR. EMINENTISS.

Line engraving. Diam. 97 mm.

FRANCISCVS DRAECK. NOBILISSIMVS EQVES ANGLIAE. IS EST QVI TOTO T TERRARVM ORBE CIRCVMDVCTO JD CIRCUMDUCTO PERNOSCO . . . Sir Francis Drake.

Etching. Trimmed close. Watermark a cross pattée (with two legs) inside of a circle. B. 167 mm. H. 285 mm. (Size of plate)

MARIA STVARD [SIC] SCOTIAE AC FRANCIAE REGINA.

Line engraving from book, with text on verso, one paragraph of which begins: Maria Stuard Königin in Schottlandt . . . The marginal note reads: Historia von der Königin in Schottlandt. Diam. 183 mm.

HOLBEIN, Hans, II (1497–1543)

VLRICVS ZWINGLIVS.

Line engraving. B. 118 mm. H. 161 mm.

Anonymous (seventeenth century) *German School.*

[THE PAPISTS POWDER TREASON] THOMAS PERCIUS NOBILIS ANGLUS CONSPIRATIONIS AO. M.DC.V. INITÆ PRI[N]CEPS . . . Portrait of Thomas Percy; underneath, two vignettes representing Percy's servant, armed with a lantern, made prisoner, and the conveying of Percy and other conspirators to prison. Text in German and Latin.

Line engraving. German print of the time. B. 195 mm. H. 169 mm.

PELLERISCHES FAMILIEN HAUSS, ERBAUET ANNO 1605.

Line engraving. B. 355 mm. H. 599 mm. (Including inscription.)

[BATTLE SCENE]

Etching. B. 218 mm. H. 73 mm.

[TOURNAMENT]

Etching. Watermark, a battlemented tower with a large opening. B. 218 mm. H. 73 mm.

[VILLAGE AND FISHING SCENE]

Etching. B. 218 mm. H. 73 mm.

Anonymous—Continued.

[THE MUSES PURSUED BY BACCHUS AND HIS CREW]

Etching. B. 216. H. 73.

BISSON AMERICANUS, SEU MUTHUSE ILLINENSIUM AB INCOLIS FLORIDIS DICTUS BUTRON CAPTUS EST A SILVESTRIB^US IN FRETO HUDSONIJ VERSUS SEPTENTRIONALES AMERICE PLAGAS. Bisson Americanus, or Methuse Illinensium; by the inhabitants of Florida called Butron. Captured by the inhabitants of the woods about Hudson Bay .

Etching. B. 347 mm. H. 241 mm.

Anonymous (eighteenth century) *German School.*

LE PHILOSOPHE DE SANS=SOVCI. EIGENTHUM VON M. WESTPHAL. Frederick the Great.

Line engraving. B. 233 mm. H. 302 mm.

POLITISCHE KÄSS COLLATION ODER DIE GEDEMÜTHIGTE MÿN HEERS. 1. KAIJSER JOSEPH. IHR HERRN UND FRAUEN . . . Political cheese repast, or The humbled Mein Herrs. Cartoon on the Treaty of Versailles.

Etching. B. 311 mm. H. 166 mm.

Anonymous (nineteenth century) *German School.*

TRIUMPH DES JAHRS 1813 ALLEN ÄCHTEN DEUTSCHEN GEWIDMET. NAPOLEON. Head composed of human figures; head covering formed by a crouching bird; shoulders and breast composed of a hand, a map and a spider-web. *See also* larger etching of same subject, with parody, published by R. Ackermann, London, under **Anonymous** (nineteenth century) *English School.*

Etching. B. 57 mm. H. 92 mm.

DAS NEUE ELBA. HIER STILLE SICH DIE BLUTBEGIER . . . MALMAISON. Napoleon represented in a cage, devouring the world. Caricature.

Etching. B. 255 mm. H. 182 mm.

DIE GRÖSSTE HELDENTHAT DES NEUNZEHNDEN IAHRHUNDERTS ODER EROBERUNG DER INSEL S^T. HELENA. Napoleon represented as riding a goat, followed by an army of cats and battling rats. Caricature.

Etching, colored. B. 222 mm. H. 154 mm.

FRANZ DRAKE, KÖNIGL. GROSSBRITT. ADMIRAL, GEB. ZU TAVISTOK 1545.

Lithograph. B. 170 mm. H. 185 mm.

Anonymous (fifteenth century) *Italian School.*

C. Mvsicha. xxvi. 26. [ab. 1470] Music. One of a series of fifty prints supposed by some writers to have been intended for playing cards; called by the Italian writers, Il giuoco di tarocchi. Early copy.

Line engraving. From the collection of Wm. Bell Scott and G. Boss. B. 100 mm. H. 179 mm.

Willshire, Playing and other cards, pp. 65–73. Pass. v: 123 (26) B. xiii: 135 (43)

B. Iliaco. xxxi. 31. Astronomy. One of the same set as the above.

Line engraving. From the St. J. D. collection. B. 101 mm. H. 176 mm. Early copy.

Willshire, Playing and other cards, pp. 65–73. Pass. v: 124 (31) B. xiii: 136 (48)

C. Loica xxii 22. Logic. One of an early copy of the above set, dated 1485 (?)

Line engraving. B. 92 mm. H. 173 mm.

Willshire, Playing and other cards, pp. 73–76. Pass. v: 126. B. xiii: 134 (39)

C. Mvsicha. xxvi. 26. Music. One of the early copies said to be of 1485. There is a variation in the design, and the figure of Music turns to the right instead of the left. One of the same set as the above.

Line engraving. B. 93 mm. H. 172 mm.

Willshire, Playing and other cards, pp. 73–76. Pass. v: 126. B. xiii: 126 (43)

Theō Eloima theou huiō sotēri esti doksa. Orate pro magistro Rutgero & Vella Canonico Gerwino S. pagine licenciato. IC. XC. Figure of Christ with drooping head; the cross behind him; his hands folded, showing the nail marks.

Line engraving. Printed on parchment; colored and with illuminated border. The inscription beneath in gold letters. B. 129 mm. H. 146 mm. (including border)

Anonymous (sixteenth century) *Italian School.*

[Ace of swords] A sword held by a hand coming from a large ornament on the left, supports a crown, with branches of laurel (?) and palm (?) One of a set of very early playing cards, tarocchi or tarots.

Woodcut. B. 59 mm. H. 110 mm.

[Knave of swords] Holds sword with left hand, a stick or cane with right hand. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

Reine de spee. Queen of swords. Seated, holding a sword with right land and pointing to it with left. One of same set as the above.

Woodcut. B. 59 mm. H. 109 mm.

Anonymous—Continued.

ROY DE SPEE. King of swords. Seated, holding sword with right hand, dagger with left. Crown inside of large hat. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

[ACE OF CUPS] Large and ornamented. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

[EIGHT, NINE, AND TEN OF CUPS] Same set as the above.

Woodcuts. B. 59 mm. H. 110 mm.

[KNAVE OF CUPS] Holds cup in right hand, partly covered by drapery (stole ?), cover in left hand; going toward left. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

CHEVALIER DE CVPPES. Mounted, going toward left, holding cup in right hand. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

[ACE OF CLUBS] Grasped by a hand coming from a circle surrounded by points, with a convoluted inner line. Eighteen double waved marks surround the club. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

[KNAVE OF CLUBS] Facing right, holding club with both hands. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

CHEVALIER DE BASTON. Mounted, horse going to left, holds club with left hand. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

[ACE OF MONEY] Floriated above and below. One of same set as the above.

Woodcut. B. 59 mm. H. 109 mm.

[EIGHT, NINE, AND TEN OF MONEY] Same set as the above.

Woodcuts. B. 59 mm. H. 110 mm.

[KNAVE OF MONEY] With large hat, holding piece of money in right hand. One of same set as the above.

Woodcut. B. 59 mm. H. 110 mm.

Anonymous—Continued.

REINE DE DINIES. Queen of money. Seated, holding money in right hand, scepter in left. One of same set as the above.

Woodcut. B. 59 mm. H. 109 mm.

ROY DE DINIES. King of money. Seated, right leg crossed over left, holding money in right hand, curious hat or headdress. The money in this suit resembles the conventional pomegranate. One of same set as the above.

Woodcut. B. 59 mm. H. 109 mm.

[PRESENTATION OF THE VIRGIN] The young Virgin, led by St. Anna, is at the foot of a flight of stairs leading up to an archway, under which are Zacharias, the high-priest, and St. Elizabeth.

Line engraving. B. 30 mm. H. 41 mm.

[JÉSUS-CHRIST GUÉRISSANT UN AVEUGLE NÉ]

Line engraving. By an engraver of the school of Marcantonio Raimondi, after a drawing attributed to Perino del Vaga (1499–1547) B. 449 mm. H. 281 mm.

B. xv: 16 (5) Pass. vi: 76 (18)

GIANUZZI, Giulio di Filippo dei. *Called* Giulio Romano (1493–1546)

[LES HORACES ET LES CURIACES] TRIGEMINORVM HORATIORVM CVRIATIORVM. Q. PRO PATRIA GLORIOSVM CERTAMEN . . . 1541.

Line engraving. By an engraver of the school of Marcantonio Raimondi. From the Esdaile collection. B. 407 mm. H. 277 mm.

B. xv: 29 (2) Pass. vi: 82 (55)

Anonymous (nineteenth century) *Italian School.*

RAIBOLINI, Francesco di Marco. *Called* Il Francia (1450–1517)

[MADONNA AND CHILD] FRANCISCVS. FRANCIA. AVRIFEX. BON: FECIT. ANNO MDXVII.

Lithograph. B. 298 mm. H. 405 mm.

Anonymous (nineteenth century) *Russian School.*

[VASILIĬ ANDREEVICH ZHUKOVSKIĬ. RUSSIAN POET, AND TUTOR OF ALEXANDER II]

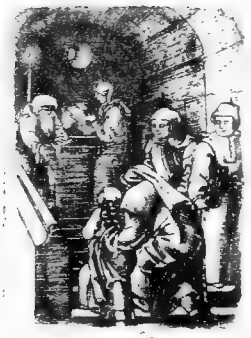
Lithograph. Proof: Before all letters.

B. 251 mm. H. 306 mm.

Plate X

Presentation of the Virgin

By an Anonymous Italian Engraver



ORIGINAL DRAWINGS.

Blum, Robert Frederick (1857–1903) *American School.*

[MAN IN EIGHTEENTH CENTURY COSTUME] 1875.
Pen-and-ink sketch.

Duplessi-Bertaux, Jean (1747–ab. 1819) *French School.*

[THE WOUNDED ROBESPIERRE BROUGHT BEFORE THE TRIBUNAL]
India ink drawing.

Gellée, Claude (Lorrain) (1600–1682) *French School.*

[A GERMAN CASTLE]
Sepia drawing.

[TOWER OF A CASTLE, RAMPART, AND BRIDGE]
Pen-and-ink drawing on the verso of the above.

[SKY SHOWING LIGHTNING EFFECTS DURING STORM OF AUGUST 24, 1624]
Wash drawing.

Kilian, Georg Christoph (1709–1781) *German School.*

[GROUP OF COWS AND SHEEP] 1751.
Drawing in red crayon, with artist's name and date in reverse.

Lawson, F. W. (contemp.) *English School.*

HOUSE OF COMMONS, 1 DEC., 1884: "FROM JOHN O' GROATS TO THE LANDS END." MR. GLADSTONE SPEAKING IN THE HOUSE OF COMMONS.
℔ *Pencil drawing.*

Magrath, William (1838–) *American School.*

[STUDY OF A WOMAN IN A DOORWAY]

Sepia drawing.

Murillo, Bartolomé Esteban (1618–1682) *Spanish School.*

[ST. JOHN AND LAMB]

Sepia drawing.

Pletsch, Oskar (1830–1888) *German School.*

DURSTIGES SEELCHEN. 1874.

Pencil drawing with washes.

PUPPENWÄSCHE. 1876.

Pencil drawing with washes.

Rosa, Salvatore (1615–1673) *Italian School.*

[APOLLON ET LA SYBILLE CUMÉE]

Drawing in red crayon. In reverse from the print.

B. 17. Le B. 8.

Wouwerman, Philips (1619–1668) *Dutch School.*

[STREET SCENE. MOUNTED MAN POINTING WITH SWORD TO HUNTER WITH HOUNDS AND GUN. ANOTHER MOUNTED MAN BEHIND. WOMAN AND LITTLE GIRL STANDING AT THE RIGHT. ALSO WOMAN SEATED NEAR FOUNTAIN ARRANGING HAT OF CHILD] 1640.

Wash drawing.

Anonymous.

HERR ANTONI BIJMEL, BÜRGERMEISTER. 1529. With arms.

Water color drawing.

Anonymous—Continued.

[A Quaker]

Pen-and-ink drawing.

[Miniature of a saint within a wreath; scroll ornaments and figures at the base; in the middle a cherub]

Cutting from the page of an illuminated missal. Flemish school.

[Miniature of the Virgin, surrounded by saints worshipping; bordered by scroll ornaments and vines. Three figures at the base of and a figure to the right of the miniature]

Cutting from an illuminated missal. Text with illuminated border on verso. Vellum. Flemish school.

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ADDITIONS AND CORRECTIONS

Page 98. Under Dyck, Anthonie van, before [Tiziano Vecelli et sa maitresse] insert, Vecelli, Tiziano. *Called* Titian (1477–1576)

Page 185. For Larmessin, Nicolas de, I. *and* II., read I. *or* II.

Page 193. Under Ianne d'Albret, etc., for 1*6*97 read 1*5*97.

Page 257. Under Raab, Johann Leonhard, before [Wilhelm von Kaulbach] insert, Kaulbach, Friedrich (1822–)

Page 261. Under Rajon, Paul Adolphe, before [Meissonier, âgé] etc., insert, Meissonier, Jean Louis Ernest (1815–1891)

Page 299. Under Simon, Pierre, leave out, Lebrun, Charles, etc., as the portrait following was probably engraved from Simon's own drawing.

Page 312. Under Suyderhoef, Jonas, before Philippus. I., etc., insert, Soutman, Pieter Claesz (1580–1657)